

# THE ETUDE

*Music Magazine*



JOHANN SEBASTIAN BACH

October 1934

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### "Were Not Attained by Sudden Flight"

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Book XII—Double Notes  
Book XIII—Double Notes  
Book XIV—Double Notes  
Book XV—Double Notes  
Book XVI—Double Notes  
Book XVII—Double Notes  
Book XVIII—Double Notes  
Book XIX—Double Notes  
Book XX—Double Notes  
Book XXI—Double Notes  
Book XXII—Double Notes  
Book XXIII—Double Notes  
Book XXIV—Double Notes  
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## CONTENTS

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STRANGE INTERLUDE  
THE EMPEROR JONES  
MARCO MILLIONS  
THE GREAT GOD BROWN  
ALL GOD'S CHILLUN GOT WINGS  
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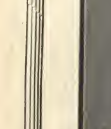
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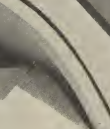
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MUSIC AND INDUSTRIALISM

Industry has found music "in a big way." Mr. Henry Ford, at the Chicago Century of Progress, engaged the Detroit Symphony Orchestra (Victor Kolar conducting) to play twice a day. Three hundred and presented these people attended these concerts from June 16th to July 16th. At the same time, the Swift Company presented the Chicago Symphony Orchestra (Eric DeLamarter conducting) in another part of the fair grounds. (See "World of Music" in the July Etude.) The music at this fair has been magnificent. Dr. Frederick Stock and Mr. Ossip Gabrilovitch also have conducted their orchestras in these concerts.

## Music and Regimentation

YOUNG MAN! Young woman! Fate has ushered you into a world riddled with regimentation. Regimentation is a concept of life which assumes that humanity is a machine and that human individuals are largely cogs in that machine.

Of course, when such a machine exists, someone must run the machine, and that someone is usually known as a dictator. If he is a fine dictator, he goes down in history, like Marcus Aurelius, as a benign ruler. If he is a cruel dictator, like Nero, posterity points to him as a tyrant.

We do not for a moment think that our President, or any one of his experienced advisers, has any fool idea that regimentation is adaptable to America. He has definitely told America over the air that the administration has no such thought. The music of the muskets at Lexington silenced that. George III discovered that a dozen of his machine-finished, regimented Redcoats often were not equal to a rugged individual Yankee farmer in a tree, with a blunderbuss. We are not a people who rest easily in theoretical manacles. (Grant, during the Civil War, taught McClellan the futility of theoretical regimentation as contrasted with individual action.) Americans always have been instinctively rugged individualists; but they also have been law-abiding, and they want laws that insure justice, equality and liberty and at the same time promote business security without hampering initiative. The conspicuous stupidity of regimentation is shown by the monkey-like manner in which certain radical countries of Europe have enthusiastically hired Henry Ford's experts to install Ford methods; and Mr. Ford is,

of all living men, the foremost example of rugged individualism in giant industry.

In music, regimentation is just farcical. A genius is a person who is as far removed from regimentation as imaginable. Beethoven was Beethoven because he refused to goose-step. Regimentation never could produce a Shakespeare, a Dante, or a Hugo. Wagner fled from regimentation in the forties of the last century and thus prevented a nearly tragic end to his career.

Art is the development of one's gift from the celestial sources, along lines that are as distinctly individual as conceivable. The moment that art is regimented, it ceases to be art. Certain economic conditions may make class instruction in music study seem desirable; but, not until individuality is emphasized and not suppressed by regimentation, can real art flourish. Therefore the highest in artistic instruction will always remain private individual teaching. Classes reduce cost and are inevitable for some who cannot afford private teachers. Possibly, for many mediocre talents, classes may be adequate. The principles of competition and emulation are also stimulating in class operation. For education in general, however, the tendency is toward smaller and smaller classes, when possible. Probably all education may eventually be on the standards of those of English Universities with individual tutors in many subjects.

The editor's first dose in regimentation came in his student days, a few minutes after he arrived in Berlin. From the top of a bus he espied a regiment marching down the street. Suddenly they commenced to stamp the pavement with that ridiculous goose-step, which reminded him of nothing but a similar

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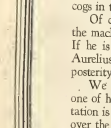
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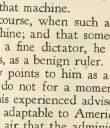
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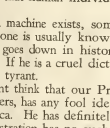
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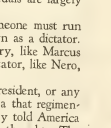
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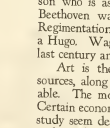
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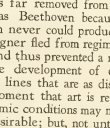
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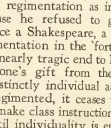
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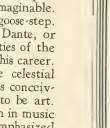
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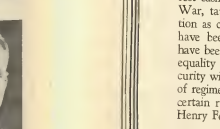
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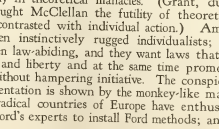
**WALTER HYDE**—B. London, England, 1868. Violoncelle virtuoso. Pupil of the King at Paris Conservatory. Has written music for orchestra, piano, and vocal.



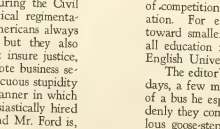
**AUGUST HYLSTED**—B. London, England, 1868. Violoncelle virtuoso. Pupil of the King at Paris Conservatory. Has written music for orchestra, piano, and vocal.



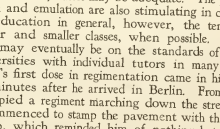
**FREDERICK ILIFFE**—B. London, England, 1868. Violoncelle virtuoso. Pupil of the King at Paris Conservatory. Has written music for orchestra, piano, and vocal.



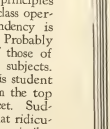
**ALEXANDER ILINSKY**—B. London, England, 1868. Violoncelle virtuoso. Pupil of the King at Paris Conservatory. Has written music for orchestra, piano, and vocal.



**MAURICE IMBERT**—B. London, England, 1868. Violoncelle virtuoso. Pupil of the King at Paris Conservatory. Has written music for orchestra, piano, and vocal.



**HERBERT INCH**—B. London, England, 1868. Violoncelle virtuoso. Pupil of the King at Paris Conservatory. Has written music for orchestra, piano, and vocal.



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# The Secret of Modernist Music

An Interview with The Foremost of Modern Impressionist Composers

ARNOLD SCHÖNBERG

Secured Expressly for The Etude By LAURA REMICK COPP

regimentation he had once seen a file of prisoners perform. Sure enough, the reason was the approach of the Kaiser, out for a ride down Unter den Linden. There he was, William II, withered arm artfully concealed, cantering with the austerity of a dozen emperors, and looking with pride upon the military contempts "regimentation" themselves for his exaltation. We have hated regimentation ever since.

If we are to achieve anything momentous in our musical future, we must realize that our great danger is in being regimented by European musical dictators. Not that we do not respect and admire the illustrious achievements of Europe's magnificent musical past; but we must realize that rugged individualism, and it only, is the basis of our musical hope. All that we have done, that is worthy of real mention in American music, has been done by men and women with the pioneer spirit. Many of them had scant training, but they were trail-breakers. They thought out things in their own way and built on new lines. Mason, Root, Matthews, Bowman, Finck, Thayer, Sherwood, Tourjée, Presser, Goetschius, Emery, Andrews—all of these were educators; but creators, not imitators.

In this connection, we are often genuinely fearful of governmental intervention. In Europe, art sponsored by aristocracy and its successor, government, has flourished from time to time. If you think that it has been uniformly successful, you have not heard some of the inferior European orchestras and opera companies, and compared them with our own fine privately supported orchestras and opera companies.

The Century of Progress Exposition at Chicago must forever stand as an example of what properly managed private enterprise may do in comparison with the best governmental effort. This, the most successful exposition of history, was launched at a moment when conditions were so bad (especially in Chicago) that there were grave doubts whether it would be able to open at all. Moreover, everybody said and believed that expositions were a thing of the past. Yet Chicago's great show was almost as much a private enterprise as General Motors, the Pennsylvania Railroad, Sears Roebuck or the Ringling Circus. True, the profits will go to public and charitable purposes and the whole conception was public spirited; but nevertheless, if the country had waited for the state or national government to put through this great undertaking, it probably never would have become a reality. Credit is due to a wonderful group of Chicago citizens, notably Mr. Rufus G. Dawes, as President, and that amazing Swedish-American with his soft convincing voice and genial smile, Mr. C. S. Peterson, Vice-President, who in the face of the impossible, achieved the super-human, inspired the whole United States with new faith, brought amazing prosperity to Chicago and the Middle West, and obliged the administration to repeat the exposition for a second year. Expositions have a habit of creating huge deficits. One that produces a conspicuous profit, is a curiosity. "Oyez! Oyez! Oyez!" says the clerk of the court, and the jury is the American people.

That profit was due to rugged individualism. Moreover, the scientific, educational, musical and artistic achievements of this exposition, have been of the highest and most inspiring description. Where in this world has regimentation produced anything like it? The daily symphonic concerts at the Fair, by the Chicago Symphony Orchestra and the Detroit Symphony Orchestra, broadcast from coast to coast, have been one of the great musical achievements of our national history. And, both are the results of "rugged individualism."

The slogan of the real American at this time should be, "Goose-step for Geese Only."

## BUYING A NEW PIANO

THE PUBLISHERS OF THE ETUDE MUSIC MAGAZINE never have been in the business of selling pianos, but we have counseled with thousands and thousands of our readers in helping them to make decisions regarding the purchase of a new piano. Obviously, our editorial policies prevent us from en-

dorsing any particular make. That would not be fair to our readers or to our advertisers.

There are certain things, however, that every buyer should consider, in securing a new instrument. The main considerations probably are:

1. How durable is the instrument?
2. How fine is the action?
3. How fine is the tone?
4. How appealing is the case?

If you do not know anything about a piano, and if you do not protect yourself by buying an instrument of a well established make, you are at the mercy of the salesman. It is therefore highly desirable to deal only with merchants of the highest reputation. We have seen many instruments, which have been worth one hundred and fifty to two hundred dollars, sold for over twice as much. If you were going to buy an automobile, you would not be very intelligent if you depended upon the advice of your butcher or your chiroprapist. It would be far better to depend on the advice of one or two unbiased, experienced automobile mechanics.

In buying a piano, if you can secure the advice of an experienced, impartial music teacher and an experienced piano tuner, in the selection of any particular instrument, you will find it advantageous, even if you are asked to pay for this service. The thousands of teachers and piano tuners who regularly read THE ETUDE are interested in seeing their patrons secure a good piano. The piano tuner usually can tell the probable durability of the instrument, and he can advise you upon the responsiveness of the action. The teacher, however, will probably be in a better position to advise you upon tone, as success in his profession depends upon the quality of tone that can be elicited from the instrument with which he has to deal. Here again, however, it is a matter of taste. The piano tone that appeals to one person may not appeal to another.

Since a piano will last four or five times as long as the average automobile, the initial investment is an important matter. Unquestionably, thousands of people have been cheated by glib salesmen, into buying cheap stencil pianos. Read the standard advertisements in your musical paper and become acquainted with the best manufacturers' products. THE ETUDE has, during the course of its fifty years, had practically all of the leading makes represented in its columns, and their announcements make very informative reading.

## THE STUPIDITY OF ANGER

ANGER uncontrolled is almost always destructive, particularly to the one who creates it. Anger over little things is a crass stupidity. Many times, both here and abroad, we have seen teachers, who ought to have known better, fly into fits of self-fabricated anger over trifling mistakes at the lesson. There is no excuse for this behavior, even though the teacher may feel that it is justified by tired nerves. More often it is merely an exhibition of the teacher's superiority complex.

The noted psychologist, Prof. Walter B. Pitkin, in his famous book, "More Power to You," makes these very observations which music teachers may well heed:

"In handling people on a job, never waste your energies by getting mad at them or angering them. The human energy have interfered with efficiency, is probably more than enough to manage the entire country, its business and its technologies. Discharge as quickly as possible a worker who habitually shows anger either toward you or toward anybody else with whom he must work. He is not only so much sand in the gears of your machinery. When you drop him do not argue with him. But after he has left it may be a kindness to tip him off about the price he paid for his wasteful temper."

Getting mad about really serious things is sometimes unavoidable; but even then you have an opportunity to show your self-control.

## THE ETUDE

TO THE ETUDE readers this message is given. The only way to understand and enjoy modern music is to hear it as often as possible; hear, hear it, a hundred times. That is the only way. The present generation is conservative and accustomed to certain scales, keys and chord combinations, so that their hearing has always been along these stereotyped lines. The new generation may "catch" the modern idiom, as they are not so hampered by precedent. But to understand modern music, one must study. It is science to be investigated like any other.

"To know Bach, Beethoven and other masters, we studied their works; and if we had no clear conception of the fugue and the sonata forms, as presented by them, our critical opinions of them would lack foundation. And so a clear view of modern art can be attained only after examining the technical ideas and innovations. A knowledge of the classics interferes with this understanding of the new and exotic no more than an acquaintance with French, German or other language would interfere with the study of Chinese. Repeated hearings are the only solution. The prominent violinist told me he played a Bloch quintet seventy-five times before he really heard it, and then he liked it."

### The Courage of Individuality

AS TO MY own music, years before I had the courage to stand out what I heard it came to me from—well, perhaps from the devil—but I heard and heard and finally chanced it and wrote. Art is ever changing. It must be to create and live. After so long a time, it is better to wipe away all existing things and to start afresh.

"The acceptance of that which is new is, in general, difficult for men. The very people, who, because they have a conception of beauty, eventually possess such a thing as culture, defend themselves, and what pleases them with decision against the new, which should in their opinion have the effect of beauty, whereas as a matter of fact it only tries to produce truth. Age-old systems of music have reached their death; the new must be tried."

"In the early centuries a third was considered a dissonance, as only fifths and octaves were accepted; but for me no dissonances exist. Consonance and dissonance are merely a matter of degree, anyway. Modern composers have not changed the fundamental principles of music. Many of what are considered ultra-modern chords are merely what were once known as passing or changing chords, with the distinction that they now keep our resolutions firmly considered indispensable. Thus, totally new harmonies, new combinations of tones are formed. One dissonance succeeds another, apparently for no particular reason, causing the mood of music thus written to be frequently elusive and baffling definition; for I do not resolve all dissonances (some may ask, Do you resolve any, Mr. Schönberg?). I allow them to follow each other, or to merge into other chord combinations without resolution. This produces to ordinary ears strange chords (so-called Schönbergian color). A grouping of fourths, g-c, c-f-a flat, for example, gives new effects resulting from the strange sounding together of these tones and inter-

vals. To one accustomed to only those built up in thirds, these new combinations sound wrong, but Schönberg built chords of other intervals than thirds, such as



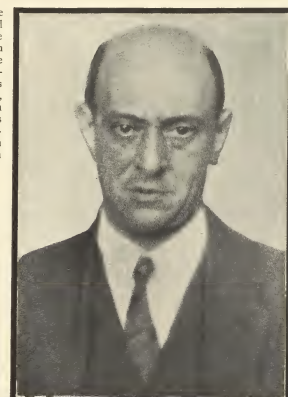
Ex. 1  
I do not consider my music as atonal, but rather as non-tonal. I feel the unity of all keys. Atonal music by modern composers admits of no key at all, no feeling of any definite center. It is not, however, a matter of mathematics, for in music as in painting and in architecture it is a thing one feels rather than something one understands."

To a question calling him to account for the unusual facts of his melodies, Mr. Schönberg replied, "My melodies leap, yes, but so do those of Brahms." Here he illustrated on the piano one by Brahms that does leap; and it is true that he did not always adhere to his "trapezoid" form of melody as Robert Haven Schuster, in his recent book on Brahms, calls it; but he did skip about. Surely though Mr. Schönberg masters' melodies leap from top to bottom, from highest octave to bass register, as do his. By the way, a suggestion may not be out of place. This composer's melodies are put as nearly as possible into one and the same octave. Try it. It helps. Naturally this changes intervals and the effect.

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A BIT OF AUTOGRAPHED MANUSCRIPT OF SCHÖNBERG



ARNOLD SCHÖNBERG

with c-e-g-c-e as the harmonic pattern.



Instead employ the so-called higher harmonics and build chords from them. "When one considers all of the semitones in an octave of equal importance, the music thus formed has in consequence no feeling of key or tonal center in the old sense; but, as I said previously, there is a feeling of all keys merged into one or a unity of keys. (Does it, perhaps, follow the socialistic tendencies of the times?) But, at least, it is a very democratic way of conceiving music, as there is no dominant or master. All of this sounds strange indeed to ears not at all used to such harmony. "From these twelve very democratic tones and different combinations of them spring

"I HAVE A great deal of twelve tones," he continued, "which are the semitones in an octave, c, c-sharp, d, d-sharp, e, f, f-sharp, g, g-sharp, a, b-flat, b-natural and which I consider of equal importance (not, as of old, first the tonic, then the dominant, [dominus master], which governs the key, then the sub [or under] dominant, and so on; but all are equal)."

"This is most strange to ears hearing the other way; but it is not necessary longer to use the first few harmonics, as has been done so long. "When one considers all of the semitones in an octave of equal importance, the music thus formed has in consequence no feeling of key or tonal center in the old sense; but, as I said previously, there is a feeling of all keys merged into one or a unity of keys. (Does it, perhaps, follow the socialistic tendencies of the times?) But, at least, it is a very democratic way of conceiving music, as there is no dominant or master. All of this sounds strange indeed to ears not at all used to such harmony. "From these twelve very democratic tones and different combinations of them spring

SOMEWHAT ARE WE to do but hear, hear until our ears are attuned to the new state of things. At least we know he is sincere; for in his *Harmonielehre* he says, "I have learned this from my pupils. From the faults of them when I tried to teach them, or from wrong instruction, I have learned to give them the right instruction." This proves his sincerity. His vision is an intensely individual one, to which his technique has been made to correspond.

Asked if any color stimulates him as red velvet did Wagner, or if courtly scenes or air help as they did Beethoven or Brahms, he said, "No, I love all beautiful things, but not depend on them for stimulation or inspiration. I write because I like to write. Sometimes, perhaps like an electric wave, touches me; then I write before I want. The urge is from within and I must write. I write because I like hearing this music may affect one as it would a cabinet maker; but if he were asked about the compass; but if he were understood and liked if heard sufficiently, and if the aesthetic ideal is understood.

Art True to Ideals  
"ONE CANNOT do all things equally well; nor should one undertake too much; so I chose my music and have not painted for twenty years. I had no tangible ideal to express in my painting, nothing I can put into words, neither have I in my music. I portrayed subjects as I saw them, just as I write music, and I see truth and beauty in an eternal struggle for truth and perceive that fulfillment is always the point which desire tends, but which could as easily be the end of beauty; and I realize that harmony—counterbalance—is not a motionless state of inactive factors but a balance of the most highly strung forces, which cause struggle to take place in life. If I have a musical creed, it is that to represent life in art, with its mobility, its possibilities of change and its necessities, to acknowledge development as the only (Continued on page 695)



## Good Teaching Pieces

By MAY ZENN KAUFMAN

THE WRONG PIECE has been the cause of many a pupil's discontinuing of music lessons. Because of this, a discriminating choice of teaching material is one of the greatest factors in successful instruction. Of course this raises the question, "What is successful teaching?" And the answer to this depends largely on the aim of the individual teacher.

Now the aim of the writer has been to show the life of a pupil by awakening a love and appreciation of good music; enabling her to enjoy good music, intellectually as well as emotionally; and helping this pupil to find joy in self-expression at the piano. There is no attempt to make a concert artist out of every pupil, for the simple reason that every pupil is not a potential virtuoso and therefore has neither the interest nor endurance necessary to survive the intensive study requisite to concert performance.

### Inward Growth, Not Outward Show

THE AVERAGE PUPIL is studying music for culture; and, where there is unusual talent, one may feel successful, so far as that pupil is concerned, if she has cultivated an appreciation and understanding of music and acquired a technique that will enable her to play well enough to give enjoyment to both her listeners and herself. Experience would indicate that the aim of the teacher should be to become parlor, or home, pianists. In other words, they are studying music for cultural background and to be able to play music of a moderate degree of difficulty.

Now to accomplish this will require, on the average, about six years, and if the teacher is to realize this goal, she must be able to hold the student's interest at least that long. So at once the question arises, "How are we going to do this?" And one answer is that, without the right selection of teaching material, all other means will be rather sure to fail.

### Study the Individual

EVERY PUPIL presents a new individuality to be reckoned with. Perhaps this will be made clear by a few words from "The Art of Selecting Teaching Material," by John L. Bratten, former editor of *Music and Youth*: "Keep ability to read music mature plays an important part in the selection of teaching material. Proper selections can be scarcely made by teachers unable to estimate character or ability to gauge accurately the place of a pupil's aspiration." To which might be added, "or the limit of a pupil's ability."

A campaign might be planned, so to speak, to develop each individual musically to his fullest capacity. In this, the first essential is to keep him interested. Now it may be assumed that most pupils are interested when they start taking lessons. How, then, are we going to hold that interest? Of course there are various ways to keep it alive, such as recitals, prizes, and competitive games. Some people may not approve of prizes; but personal experience has proven that they are a great help. And still the greatest factor of all is the selection of material.

### The One Essential

ONE THING is most certain; and that is that, if there is to be any success, the pupil must be held—for both the pupil's sake and our own. Many a child has closed the piano in tears and despair, because he just simply could not get that piece, no how hard he tried. And why? Because the piece was technically far too difficult for him, or beyond his interpretative

comprehension, or both. Or perhaps he had practiced so long on one piece that mother grew tired of hearing it and thought Johnny wasn't making any progress at all, and so she decided to try another teacher. Or it may not have had a tune, and he didn't like the music anyway. Perhaps there was one part he just couldn't get—"What was the use?" Or it may have sounded like a baby piece, and his friends ridiculed him. It may have been so long that nobody wanted to listen to it. And so there are many reasons why the wrong piece might lose a pupil for a teacher and lose a child to music. There is no doubt that many of our teachers have had at least one of these experiences, though this may not have been realized at the time.

An experience with a ten year old boy comes to mind. He had taken music lessons for two years and stopped because he seemed unable to get along and lost interest. "The mother wanted him to try again and brought him to my studio. His former teacher had given him MacDowell's *Shadow Dance* in his second year. Of course the piece was too long and was very successful. It was far beyond his stage of advancement. Another experience was with a girl who had studied six years and, during the last three of these had had nothing but Bach or Beethoven. Now of course there is no fault to be found with Bach or Beethoven, but her interest died because the diet was not varied enough.

### Intrinsic Essentials

LET US enumerate what are some of the necessary elements in a good teaching piece for the average pupil.

1. It must be melodious or descriptive.
2. It must be of a nearly even degree of difficulty throughout. If it has tricky measures that are overly difficult to

master, it may be discouraging. On the other hand there are times when a difficult passage will induce an ambitious pupil to work only the harder, just to make it go as well as the rest of the piece. Much depends upon the individual.

3. Its degree of difficulty should be not beyond the ability of the pupil, but rather just inside it.
4. It must not be too long. The child first learns, it is learned, and the mother tires of hearing it. Along with these, if the child has many lessons on it, the mother is apt to think she is not making fast enough progress.
5. Of course it must have musical value. We must not say that we want to develop good musical taste; even though sometimes, to gain an end, we find it necessary to use something below our chosen standard. Joy music is better than no music. If nothing better will interest a pupil, give him jazz till he can be gradually led to folk music and then to the popular classics.
6. It must provide specific material for the improvement of the weakness in the pupil's technique—such as a weak left hand or wrist, a deficient scapato or melody touch, finger dexterity, and so on.
7. Sometimes it is necessary that the piece have an appeal to the parent. If mother or dad does not like the piece (and there are times that they are thoughtless enough to say so), the child loses interest.

### Like Pupil, Like Music

NOW WE HAVE BEEN dealing mostly with the average pupil and the average parent. Our aim should be to en-

rich their lives by developing in these children a love and appreciation of good music, enabling them to enjoy listening to good music intellectually as well as emotionally, and to find joy in self-expression at the piano.

An excerpt from Haydn's "Surprise Symphony" was given to a little girl of eight, who had innate taste for music. She is quite partial to Haydn, and so is her mother, who also has a fine feeling for music.

On the other hand *The Race*, by Barnes, was used for a boy nine years, who did not care about Haydn but wanted something a girl would not play.

A May Day, by Rathbun, was given to a girl who had difficulty in memorizing. It is short and melodious, has a lot of repetition, and so is easy to memorize. *Swiss Swallowtail Waltz*, by Hipsher, is easy to memorize, tuneful and short.

A *Tarentelle*, from "Suite Mignonne" by Rogers, helped a girl who is slow in her movements. Tarentelles often make a lazy child work. The story of the tarentule intrigues them and seems to furnish an incentive to work. Tarentelles are very showy when well done, and there are others by Giese, Heller, Piccinni, Poldini, Krumpholtz, and Lomas.

Others are most useful. They are relaxing and usually melodious. The showy, like *Fairy Harp Song*, by Ketterer, for an older beginner. *Speedboat*, by Crawford, is made up of chromatic scales and is very descriptive, with a lovely melody running through it. The lazy thumb of a child was cured by *Speedboat*.

*The First Butterfly* by Tosti, was given for a pupil who had a very lazy tone. It appealed to her imagination and she learned to play it very daintily. *Spring is Here*, by Keitz, is another dainty number. *Boys' Dance*, by Gade, is an excellent boys' piece. Its title camouflages the fact that it is made up of scales and arpeggios. But it is short, melodious and brilliant; and boys seem to enjoy working on it. *Knight Rupert*, by Schumann, is another good boy's piece. But this should be given only to an earnest pupil, because the middle part is not easy.

### And Others

AN ESPECIALLY happy experience came through Massenet's *Elégie*. A pupil had previously had several other teachers but seemed never to get anywhere. But which seems to have been a very ill-grated about second or third year, and rather surprisingly, wanted very much to play at our public recital. Much thought was given to the selection of a suitable piece for her, especially as she was very inhibited and played timidly on the top of the keys.

Well, in playing Massenet's *Elégie*, she developed a very lovely level of expression, so well at the recital that her mother actually shed tears of joy. The piece is not showy, but it is easy to learn, is excellent as music, and so is a splendid piece for a late beginner.

Of course when we get to the more difficult music we all have a wider acquaintance. A few of such favorites are: *Étude de Style*, Ravel; *Impromptu in C-Sharp Minor*, Rheinhold; *Butterfly*, Grieg; and *Butterfly*, by Lavallée; *May Night*, by Schumann; *Clair de lune*, Debussy; *Golfve's Cake Walk*, of Debussy; *Imphropius*, by Schubert; and the great fund of nocturnes, waltzes, fantasias, and so on, by Chopin and the other masters.

## Mother, Make Music Study Delightful

By BLANCHE STEPHENSON WELLS

How a tactful mother made her children practice and like it

ONE OF THE MOST VIVID recollections of my musical childhood is of my eleventh birthday. In our home no child's education was complete without music lessons. Music lessons meant practice, and practice meant business. And this practicing was done every day. Sundays included. On Christmas or Thanksgiving one might be excused, but on ordinary holidays, or birthdays—no, indeed. My birthday fell on Saturday. To be sure I was having a special celebration later on in the day; but this was morning, and at our house the practicing was done in the morning. On Saturdays I practiced from nine to ten. The other children in the neighborhood chose, strangely enough, the street in front of our house for a vigorous game of Pom-pom-pullaway, my favorite sport.

I sat at the piano, one eye on my music, the other on the street. At the end of the first half hour, when I was allowed to "stretch my legs," I stood at the window of my prison and gazed at the joys without. I remember, as though it were yesterday, the pattern of the lace curtain through which I looked, the style and color of the little dress I wore, every detail of the small table beneath the window. The other children were laughing and shouting. I had thirty whole minutes yet to do before I could join them. As I turned back to my music, I can report to you said with a deep sigh, "Eleven long years of hardship."

### The Magic of Motherhood

NOW THIS BUSINESS of making children practice has long been considered a hardship by both mother and child, and this should not be true. It can be made a pleasure if we mothers are willing to put into it the same quality of thought that we give to other important phases of our children's education. Of all the individuals who can make a child like music, the first is mother. Father may provide the piano, and plenty of moral support; other members of the household may afford excellent cooperation; the music teacher may furnish the best of plans; but if the child is going to practice, it remains for mother to do the job.

I believe that the average mother thinks that she wants her child to have musical advantages. But this path is hazy and the ascent slow; and with the complication of a million things to do, she is likely to give it up for one reason or another and perhaps to deprive her child of something vital to his after happiness. Then, too, her ardor frequently is cooled by hearing the ill-advised remarks of some so-called child psychologists on this subject. Many of these, not fully appreciating the place of music in the life of an individual, dispose of the subject by stating that children should not be made to practice.

### Use Feminine Wiles

I SEE NO reason why they should not. Do we not make them wash behind their ears? Most of them do not want to wash; so it might be an interesting experiment to ignore a little dirt and see what they practice. Most of the trouble comes from our method of attack. We must make them like it. Do we say to our husband, "Will, go and mend the leg of the kitchen table?" Hardly, if we want it mended.

Rather, we say, "O Will, dear, don't you want to mend the leg of the kitchen table?" And we smile when we say it. By the same token, we cannot say, "Bob, go to your practice." Perhaps we try, "Bob, let's take a turn at those duties. I'll play the bass this time and you take the treble. I've been rather selfish taking the easy part all along." Before the boy knows it he is in a good humor and we gradually ease into scales and triads, and before he begins to tire we slide back into a Boy Scout march.

Since educators in academic subjects are all agreed that a considerable element of play must enter into a child's early experiences in learning, why not carry this thought over into the practice hour? A good game which pleases most children is managed by having mother take the part of "a lady at a recital." As soon as our little student has arrived at the place where the given piece can be played without assistance, mother retires to the extreme end of the room. She must not take an easy chair or relax on the couch. No, indeed! She must select a straight and dignified chair and carry out her part of the game by imagining that she is one of the many ladies attending a recital.

The first time or two, mother will com-

pletely forget that she is not just mother.

She will, when the child hesitates or begins to feel for a note, call out "g-sharp, darling," or "second finger" or "third position."

To which our little friend will answer, "But, mother, you don't know this piece. You're a lady at a recital, aren't you?" Then mother straightens up and murmurs an apology; and when the piece is successfully finished she gives very generous applause. Sometimes she even asks for the repetition of the performance, she enjoys it so much!

### Mother's Interest First

BUT LONG BEFORE we arrive at the "lady at the recital" stage, there has been some thorough work on the part of both mother and child. It goes without saying that we must practice with our children if we expect to get results; also that we must accompany them to their lessons and listen attentively.

For young children, it is a necessity to have a pointer for practicing. Little children must look back and forth from printed page to hands, and it is a strain on the eyes, as well as an obstacle to concentration, to have to search for the place. Since a lead pencil is too short, and a regular

baton too heavy, we have found an excellent compromise in the long fireplace matches which we keep beneath the mantle for double use. It goes without saying also that the practice hour should, as far as possible, be uninterrupted. Of course, if one is alone in the house with the child, the ever-present telephone and doorbell must be noticed; but how often, even when successful, we leave the scene of action to handle some situation which could wait. Even "just stepping out for the mail" or "just glancing at the paper" often completely ruins an ideal situation.

### Agreeable Study Conditions

CLING tightly to the idea that morning is the time for practicing. A half hour before school is worth an hour later in the day. The ideal is a half hour of intensive work in the morning, with one or two ten-minute periods at noon or evening, for days or for a review of things already mastered. Some mothers, in their enthusiasm, require too much practicing. There is plenty of time, when a definite talent has been covered, and the study of music becomes a specialty, to attempt more than an hour of daily practice.

Physical conditions are important. A well-tuned piano and a good light are indispensable. Artistic surroundings may help, but no matter how beautiful a room we have or how fine our grand piano may be, we still may lack some of the essentials for good work.

There is considerable difference of opinion concerning the age at which children should begin music lessons. Our boys began at the age of six; and, since we were never quite satisfied with their progress, we began early to discuss when our little daughter should begin. At a family consultation one day, one of her big brothers said (she was out of hearing), "Gosh, Mom, I don't start her; she's pretty 'n everything, and when she gets in school they'll keep her so busy with her books she'll have half the time she has now." Incidentally, the other girls had been remarked. "Mother, I think it's swell you started her early. She'll be through with the drudgery before she knows any better."

### Growing Into It

SHE STARTED at four-and-a-half and could write notes or letters. One day, when she was in the first grade at school and just learning to read, I pointed to a question mark and asked her what it was. She hesitated a moment and then said, "I guess it's a rest."

All children sometimes get tired of practicing, no matter how well it is managed. It is expedient to be ready to meet these situations. It is a good idea to have some flash cards around for such occasions. We use the small music name game which gives all the notes on the piano on separate small cards. These also may be placed on the piano in their proper order, but I like the flash card method better. It seems to promote finger sight-reading. Once in a while mother may wish to use the cards in a similar little device. (If this accomplishes nothing else it makes the child feel that mother is human.) Also, once in a long while, we cancel practicing for the lesson, for a party or a trip.

(Continued on page 619)

THE AUTHOR AND HER FAMILY  
Mrs. Blanche Stephenson Wells with her three musical children



# The Two Manual Accordion

as Compared with the Standard Piano Accordion

By the noted Concert Accordionist

FREDERIC A. TEDESCO



TEDESCO AND HIS ACCORDION

ANOTHER TYPE of accordion has come into use within the past year. This is an accordion with a piano keyboard on each side, and because of this it may be called a two manual accordion. Incidentally, a similar instrument appeared some twenty years ago but did not attract much attention. Many rash claims have been made for the two manual accordion, some of them rather to the detriment of the button accordion. The following discussion, therefore, may serve to clarify some of the disputed points.

A distinct advantage is that piano music may be played, as written, on this instrument, without previous analysis by the player. The left hand, as regards fingering, is manipulated as in playing the piano-forte—except that the performer must hold the accordion and not the bellows. Hence it is not necessary to have the music specially arranged—a great convenience for one who wishes to play two or more instruments in the modern dance orchestra. This also is of great assistance to the average dance musician, who may not possess a thorough knowledge of harmony. Furthermore, a vastly wider choice of music is open to the player.

## How It Operates

THE NEW KEYBOARD for the left hand does away with the many bass buttons, which have discouraged beginners in "the art of push and pull"; unnecessarily so, as the left hand part is much the easier of the two. In such cases, it has been found sometimes that pupils only slightly interested will not take the proper time and effort to master the button use of the keyboard.

From the accompanying picture it can be seen that the keys are arranged in a semicircle. This is to permit the player the necessary freedom of his wrist to reach all the keys. The left arm with the button strap works the bellows, as with the button accordion, leaving the hand free to swing up and down and to reach any desired position. The right hand keyboard is played like that of the button accordion.

This new left hand keyboard has a most interesting range consisting of three full octaves and a third.

The entire range for the left hand, with the switch bar, is



The range of the two manual accordion, without the switch bar, is



This range is remarkable, if one considers that it is all produced with a space of about twelve inches. The performer need not move his arm to play these tones. This large compass is accomplished with the aid of our old friend the bass switch, or shift bar, which was discussed in an article, "The Story of the Accordion," in THE ETUDE of December, 1930. Having played from the third F below Middle C up to the first E, the performer touches the switch and, by playing the same keys, secures sounds an octave higher, and continues chromatically up to A above middle C.

As the right hand overlaps the left, this instrument enables the artist to play a chromatic scale from two octaves and a fifth below Middle C to the third A above it, and vice versa.

The entire compass of a two manual accordion is



The octave shift bar is within easy reach of the performer and is at the top of the keyboard (same length as keyboard). By pressing the switch you drop out an octave between lower F and E on the keyboard. The result is practically similar to the use of the piano-forte.

## Tonal and Technical Possibilities

ON THE BUTTON instrument, the claim is made by some that accordionists cannot play an arpeggio in its original form. For example, in the chord C-E-G and the octave C, the player of the button accordion can get C-E and G; but when he reaches for his octave C he gets not the octave, but his original C. In actual practice this C could be reached by the use of the bass switch.

Another rather misleading statement is made about the dominant seventh chord on the button accordion. For instance, in playing the chord middle C-E-G and B-flat, the effect is just like that produced by a quartet in which the lead, alto and tenor voices can be heard, but the baritone voice is lost. If the baritone or bass voice is left out, it is very difficult to understand that an instrument in such wide use as the piano accordion could have attained its present importance in spite of such an omission. The writer never has heard of

an accordion that could not sound the fundamental of the chord. Even more confusing is the diagram accompanying this statement, which gives the impression that the third of the chord is left out. The fifth of the dominant seventh chord in the newer button accordion is eliminated and not the third, while in the old style button accordion the full dominant seventh chord is played.

## Other Difficulties

SOMEWHAT SIMILAR claim is made of the diminished seventh chord, C, E-flat, G-flat, B-double-flat. The fact is that this chord can be played in full as written and the result is very colorful and brilliant rather than shallow.

Another defect in the two manual accordion is in the size of the bass keys, which are so narrow (especially between the black keys) as to make them decidedly awkward to play. Then too, one must consider the difficulty of manipulating the bellows and at the same time attempting to play chords with three or four fingers of the same hand while striking the switch. With the button accordion, on the other hand, one simply presses a single button and gets the desired chord.

If one wishes to perform on the two manual accordion in a fairly acceptable manner, it will take quite a period of study, as its intricacies are as many as those of the button instrument. If not more.

With this type of accordion it is said to be possible to play modern chords more easily than on the button instrument. The following chords can be played on the two manual accordion:

1. Augmented chord
2. Ninth chord
3. Eleventh chord

One can also play thirds and sixths on this bass. Latest button accordion now has a special augmented chord.

By pressing the switch you drop out an octave between lower F and E on the keyboard. The result is practically similar to the use of the piano-forte.

On the other hand, this cannot play any of these chords. It can, although some of

them cannot be played entirely with the left hand.

Turning Point In Accordion History  
MANY GOOD THINGS may be said of this new accordion. It may be a new era for the instrument. It may produce modern harmony in the left hand more easily than the button accordion, but it may be also that it loses the fascination and glitter that belongs to the standard instrument.

One prediction that can be made safely is that players of the button accordion will not be converted in any great numbers to this innovation. The appeal will be largely to the pianist, although even this reaction is rather difficult to foretell.

## MUSICAL PEPPER BOX

### In the Name of Art

"I don't believe that chap can sing a cantata," remarked the lowbrow music manager.

"Oh, I don't imagine he can sing an *aria*," said the highbrow.  
"Well, maybe not," he agreed. "We gotta keep him to solos then."—*Lebanon Express*.

### Might Be Worse

"So your daughter has become a soloist?"  
"Perhaps," answered the old man wearily. "I ought to be thankful that she isn't a trio or a quartet."

### The Real Thing

"Gladly, what in the world are you doing?"  
"We're playing restaurant, mamma."

"But why is Howard pounding on that dishpan?"

"Oh, my, mamma, we can't have a restaurant without a jazz band, can we?"



A TWO MANUAL PIANO ACCORDION

# The Stabat Mater and Its Illustrious Composers

By HON. TOD. B. GALLOWAY

IN THE INTERESTING study of the growth and development of music there is no subject more fascinating than that of the evolution of ecclesiastical or church music.

The Hebrews, we know, got their first ideas of music from their neighbors the Syrians. From the *Song of Deliverance*, the *Song of Moses*, as related in the Bible, and as sung by Miriam and her companions—down through Bible history, we have the interesting story of the growth of the Hebrew liturgy. This we follow until the Great Date of the birth of the Savior of Mankind.

Just how the new and struggling church derived from its Hebrew traditions the evolution of religious music pertaining to the New Story, and how our early church fathers were able to bring about a Latin liturgy suitable to the new religion, are problems of the greatest interest.

## Beauty in Birth

HOW THE EARLY FATHERS, in the Latin verse, told the story of the mystery of the Incarnation, is beyond our comprehension. It is a chain that runs like patterned golden threads through all Christian poetry worthy of the name. And so it is that, in the "Stabat Mater" of an early hymn writer, it appears in the perfection of the present form of this immortal, if not perfect, hymn. But little time elapsed before it became widely known; for it found early use in devotional exercises, through the direct encouragement of the clergy. Not, however, until some four hundred years should elapse, did it become part of the Roman Missal; and it still is sung on the Feast of the Seven Dolours in Holy Week and during the Devotions for the Way of the Cross.

## Which Move the Heart

THAT THIS POEM, inimitable in its tender pathos, has fascinated the imaginative ones of many countries is shown by the numerous translations into various languages. One rendering into English, by Bishop Mant, is particularly striking and begins with the beautiful line, "By the Cross sad vigil keeping"; and another by the Rev. E. Caswell is found in *Hymns, Ancient and Modern*.

The Latin opening is this:  
*Stabat Mater dolorosa  
Juxta Crucem lacrimosa  
Dum pendebat Filium.*

What a world of suggestion in nine words! Volumes could scarcely convey more. The heart-rending scene, theme of unending contemplation, is pictured in all its tragedy.

Here is the sympathetic version of the Rev. E. Caswell:

*At the Cross her station keeping  
Stood the Mourning Mother weeping  
Close to Jesus to the last.*

Probably few, who sing these words in the churches of today, know that they are but a transcription of the inspired lines of an Italian monk who died more than six hundred years ago.

That the beautiful "Stabat Mater" should have moved people for more than six hundred years, and that it should have proved to be a source of inspiration to musicians is not surprising. Hence we can trace a



GIOACCHINO ROSSINI

From an old painting in the Brera Gallery of Milan, especially photographed for THE ETUDE

continued procession of musical settings, from the fourteenth to the twentieth century.

## An Inspirer of Music

THE DIVINE POEM is believed to have been written by an obscure monk, Jacopone dei Benedetti, toward the end of the thirteenth century. The musical settings of Josquin Després, Palestrina, d'Astorga, Pergolesi, Rossini, and Dvořák are among the best known; and the magnificent works of Rossini and Dvořák are, in their different styles, unequalled, though that of Rossini is unquestionably the most popular of all. To these names may be added Haydn of the classic period, along with Verdi and the Irish Stanford of the nineteenth century.

Josquin Després was born about the middle of the fifteenth century, and died in 1521. He won early fame, and before reaching his fortieth year was regarded as the greatest composer of the time. His music, even during his life, became known over the whole of civilized Europe. Though it is of profound interest to the musician and of great value to the student of music, it falls strangely on the modern ear.

The counterpart is elaborate to the verge of complication; while the words would seem to be regarded as of little consequence, except as a medium for its display. That the church authorities became

restive under this over-elaboration, and threatened to revert to the exclusive use of plainness in the services, is certain; and the threat remained over the heads of church composers until the genius of Palestrina came to lift it and to bring church music into a saner and more reverential condition. However, that opinion of Josquin's music is not universally shared, is proved by the fact that the late W. S. Rockstro, one of the greatest authorities on ancient ecclesiastical music, was an enthusiastic admirer of it.

## A Musical Messiah

WITH THE ADVENT of Palestrina opens a new era in the art. A new sense of beauty is brought to light, and an entirely new power of reflecting the spirit of the words is revealed. Instead of a cold and rigid science, that is at once a combination of skill and inspiration breaks into being; and this is to prove a forerunner of modern music. The way was paved that was to lead to the wonders of the near past, and on which were to tread the Elgar and the Debussy of our day.

The supreme service which Palestrina rendered to music was the composition of a Mass which was adjudged by the Pope and cardinals to be worthy of the church, and a model for future composers; for, had their decision been adverse, the disastrous

effect would have been incalculable. The decision was epoch-making.

When at the zenith of his powers, Palestrina wrote his setting of the "Stabat Mater." It is a work of extraordinary beauty, originality, and skill. Judged from either point of view, it is faultless. The opening is stupendous. The three consecutive major chords, beginning with that of A, followed by those of G and F (the treble part starting on the keynote and rising by intervals of the second to C, and the bass beginning on A and ascending inversely to F) produce an effect that is, even today, thrilling. What must have been the feelings of those who first heard these harmonies, when we, who have enjoyed Wagner and listened to Strauss, are moved by them! Suffice it to say that the work, as a whole, is one of the most splendid specimens of ecclesiastical music in existence. Palestrina died in 1554 when nearing seventy years of age.

## Other Worthies

WHEN WE COME to consider the works of d'Astorga and Pergolesi, it must be remembered that they were written in a century of absolute decadence, so far as Italian music is concerned. The splendid type of church music, which we owe to Palestrina, had to a large degree, passed away. The music of the church had become neither reverent nor serious. Salvador Rosa is quoted as having said, "Art is debased, worldly song has taken the church." And again he continues, "The misère here becomes a chaconne, with the style of farce and comedy, with gigue and sarabandes."

Such language, is absolutely inapplicable to the "Stabat Mater" of d'Astorga, which is far more ecclesiastical in its style than most of the church music of his day. Although containing numbers such as *Quis est Homo* and *Fac me plagiis vulnerari*, which are more operatic than sacred, still, the settings of *Quem traxit ad officium* and *Bia Mater* have much interest and value and are quite worthy of the fame which has clung to the work.

A fact that makes it a more meritorious performance of the composer is that Baron d'Astorga was a diplomat and a great traveler, and music was but a much-loved pastime of his leisure hours. He was born in 1680 and died about 1756.

## A Devastating Contrast

AFTER CONSIDERING a work of such grandeur as the "Stabat Mater" of Palestrina, it is somewhat difficult to guard one's sense of proportion and to deal justly with the music of the setting of the same poem by Pergolesi. This is so inferior, from whatever point of view it may be judged, that it is impossible either to compare it with Palestrina's or to assign it any place in such glorious company. The work of a young man, undisciplined and untrained in serious thought, whose time was largely occupied in composing operas, and mostly of a comic kind, there is little cause to suppose that it is found theatrical in its nature, and is utterly lacking in genuine feeling. To account for its popularity, one can only say that it abounds in melodies that fall pleasantly on the ears of the multitude. A good deal of it is, however, sufficient to show how decadent the Roman church music had become during the century which had elapsed since the death of Palestrina. Viewed as a translation of the wonderful poem into the language of music, it is without value.



It is sometimes said that the peoples of the North are unable to understand the "Latin temperament" and are easily led astray in their judgment of its music. Possibly there may be some foundation for the idea, but we certainly are able to and do appreciate Palestrina, Verdi, Berlioz, César Franck, Saint-Saëns, Vincent d'Indy, Debussy, and many others. We are, however, just as capable of recognizing the decadence of the Italian school of Pergolesi's time as well as the decline of the English School of the eighteenth century.

#### A Work of Contradictions

WHEN WE COME to the "Stabat Mater" of Rossini we are brought into contact with one of the most extraordinary characters of the nineteenth century. At the height of his popularity, when Rossini had produced "The Barber of Seville"—a comic opera of the year 1816, which followed in 1829 with "William Tell," a serious opera of power and majesty, he suddenly announced that he would write no more operas. The musical world was astounded as, with the possible exception of Verdi, he is the only operatic composer who abstained long from writing for the stage. Grove says that "Rossini had more gaiety than propriety, more wit than dignity, more love of independence than good taste"; and yet he created this extraordinary religious work.

The "Stabat Mater," performed in public for the first time in 1832, had increased the composer's reputation, by exhibiting his genius in a new light. Some critics, it is true, complained that the music is not sufficiently devotional, that it is worldly, theatrical, and essentially operatic in its character. Rossini told Ferdinand Hiller that he had written the "Stabat Mater" *mezzo serio*; but perhaps Rossini was only *mezzo serio* himself in saying so.

Much nonsense has been written about this very beautiful work, on its first production, was severely though clumsily handled in several quarters, from a parochial point of view. Its lovely melodies are indeed admirably suited to the music of the psalms sung in our churches.

#### A Seer Declains

OF THIS WORK, Heine wrote in 1842: "The 'Stabat' of Rossini has been the greatest event of the season. The discussion

of this masterpiece is still the order of the day, and the very reproaches which, from the North German point of view, are directed against the great maestro, attest in a striking manner the originality and depth of his genius. The execution is too mundane, too sensual, too gay for this ideal subject. It is too light, too agreeable, too amusing." Such are the grievous complaints of some dull and tedious critics who, if they do not disdain to affect an outrageous spiritualism, have at least appropriated to themselves by barren studies very circumscribed and very erroneous notions on the subject of sacred music.

"As among the painters, so among the musicians, there is an entirely false idea of the proper manner of treating religious subjects. Painters think that in truly Christian subjects the figures must be represented with crumpled, narrow contours, and in terms as bleached and colorless as possible. The drawings of Overbeck are their prototypes in this respect.

To contradict this infatuation by a fact, I bring forward the religious pictures of the Spanish school, remarkable for the fullness of the contours and the brightness of the coloring. Yet no one will deny that these Spanish paintings breathe the most spiritualized, the most ideal Christianity, and that their authors were not less imbued with faith than the celebrated masters of our days, who have embraced Catholicism at Rome in order to be able to paint its sacred symbols with a fervor and ingenious spontaneity which, according to their ideas, imply the ecstasy of faith can give. The true character of Christian art does not reside in thinness and paleness of the body, but in a certain effervescence of the soul, which neither the musician nor the painter can appropriate to himself either by lipism or by study; and in this respect I find in the 'Stabat' of Rossini a more truly Christian character than in the 'Paulus' of Felix Mendelssohn Bartholdy, an oratorio which the advocates of Rossini point to as a model of the Christian style.

"Heaven preserve me from wishing to express by the least blame against a master so full of merits as the composer of 'Paulus'; and the author of these letters is less likely than any one to wish to criticize the Christian character of the oratorio in question from clerical, or so to say, pharisaical reasons. I can not, however,

avoid pointing out that, at the age when Mendelssohn converted Christianity at Berlin (he was baptized only in his thirtieth year), Rossini already had deserted it a little and had lost himself entirely in the mundane music of opera. Now he has again abandoned the latter, to carry himself back in dreams to the Catholic recollections of his first youth—to the days when he sang as a child in the choir of the Pesaro cathedral, and took part as an acolyte in the service of the Holy Mass."

Heine in his brilliant article exalts Rossini according to his initial method, by depreciating Mendelssohn—a proceeding for which Rossini would probably not have thanked him.

#### A Late Discovery

AT ONE TIME the "Stabat Mater" was regarded as Rossini's final utterance; but a Mass, the production of the last few years of his life, has just been made public and bids fair to eclipse the fame of the earlier religious work. However, of the "Stabat Mater" it may be said that the music, as music, whatever significance may be attached to it, will certainly live. It gains every year in popularity, and at this moment better known than any of Rossini's operas, except "William Tell" and "The Barber of Seville."

Doubtless the music of the "Stabat Mater" bears a certain resemblance to Rossini's operatic music; but that only means that the composer, in whatever style he may write, still preserves something of his individuality. The resemblance between Handel's opera music and oratorio music is far greater; and, indeed, in the case of some airs, it amounts, as nearly as possible, to identity. In Rossini's "Stabat Mater," there are at least no *bravura* airs. The style throughout is simple, fervent, sincere.

Rossini had the happiness not to survive his capacity for production, far less his reputation, which the performance throughout Europe of his last work cannot fail to enhance. He was surrounded to the last by adoring and affectionate friends; and if it be true that, like so many other Italians, he regretted his lack of the lucky day, it is remarkable that on Friday, the 13th of November, he died.

At Rossini's funeral a movement was sung from Pergolesi's "Stabat Mater"; but

the most impressive part was *Quia Erit Homo* from Rossini's own "Stabat Mater" as sung by Adolina Patti, then at the threshold of her remarkable career, and the great Marietta Alboni.

#### A Contemporary Master Work

THERE REMAINS but to refer to the work of Dvořák; and wonderful is this masterpiece. As one has said, "From beginning to end there seems to be a ladder that would willingly be spared, or that does not seem to emanate from the very soul of the poem. As the work proceeds the poetry continues to be vivified and lighted up by the religious passion which burns in the wonderful inspiration."

The "Stabat Mater" of Dvořák is a masterpiece of one of the greatest musicians of all time. It would be dangerous to cite any movement as greater than another; but it might be permissible to point to the quartet and chorus accompanying the words of consolation that conclude the poem,

*Quando corpus doletur  
Fecit, ut animae doleretur  
Parandis gloria,*

as perhaps his supreme achievement. It was composed in 1876, the thirty-fifth year of his life.

Thus the beautiful poem of a humble medieval monk has been, for nearly seven hundred years, the inspiration of some of the most sublime, appealing and inspirational music ever written by man.

Well may we repeat the opening lines:

*Stabat Mater dolorosa  
Juxta Crucem lacrimosa  
Dum pendebat Filium.*

#### SELF-TEST QUESTIONS ON MR. GALLOWAY'S ARTICLE

1. When and by whom was the poem, "Stabat Mater," written?
2. What outstanding characteristic has this poem?
3. What musical composer has it inspired to write musical settings?
4. What criticisms have been brought against Rossini's "Stabat Mater," and in how far are they just?
5. What modern composer has written a significant "Stabat Mater"?

same general lines of a growing emotional appeal. In the order of voice, baritone should precede tenors, and contraltos should come before prima donna sopranos. No two voices of similar caliber should immediately follow each other.

Also there should be discretion in the matter of placing instrumentalists, so that there shall be no anticlimaxes in sensory or emotional appeal. Moreover, public reputation has a count in these affairs. The pianist must give place to and not immediately follow the professional, save in very exceptional cases.

A good general rule in program building is: "Aim at a climax by a gradual awakening and upholding of interest; and the 'wind up' is effective or even thrilling." For the rest, programs should be artistically printed, with the text of songs when possible, especially a translation of songs in foreign languages. Indifferent enunciation is a too prevalent impression of singers, however; and songs in the vernacular, as demanded in most Continental countries, is "a consumption devotee" to be wished away.

But explanatory notes on any not too obvious "program" or traditions in the works presented are welcomed by those who desire to listen intelligently.

#### Parting Thoughts

SOME *program* for the recital. The concert proper may well be laid out on the



WALTER DAMROSCH AT THE PIANO

## What Does the Public Really Want?

By DR. WALTER DAMROSCH  
MUSICAL COUNCIL OF THE NATIONAL BROADCASTING COMPANY  
As Told to R. H. Wollstein

IT IS nothing new for the course of an entire cultural development to be changed by a factor that is distinctly mechanical and not at all artistic, but it is tremendously exciting to watch it happen. We are fortunate to be witnessing such a change in the realm of music. The radio is revolutionizing our national approach to music. America used to be considered an unmusical nation. We liked sports. And now America is coming to regard music as a sport. This is one of the most significant developments of the decade.

In approaching the question of radio music, we must greatly enlarge our point of view. We are no longer dealing solely with music lovers and music students, nor even with people who have had the advantage of some slight musical training. We are dealing with the nation as a whole—one might even say, with the world as a whole! Radio music is national music, with people who have had the advantage of some slight musical training. We are dealing with the nation as a whole—one might even say, with the world as a whole! Radio music is national music, with people who have had the advantage of some slight musical training.

Now, a great many people have pronounced a great number of public uses to "The Public Wants." Mr. Barnum, I believe, held that the "public likes to be humbugged." More modern criticism has evolved the surprising view that public taste is cheap. But I am going to admit you to a tremendous secret. My five years' experience in planning radio programs has shown me that the public seems to like what I give it—and I give it only the best.

#### A Cross-Section of Culture

MY PUBLIC represents a fair cross-section of the American nation—"highbrows," school children, factory

workers, business people, artists, housewives, rangers in lonely, snow-bound shacks, bridge "blues," "movie" enthusiasts and young folks who thoroughly enjoy dancing to jazz. I give them programs which differ not at all from those I used to play at Willow Grove and Ravinia, and which are not in the quality of the material presented but in the exclusion of ultra-modern or ultra-heavy novelties. And they love them! My former programs used to be heard at an admission charge, by music lovers. Their present duplicates are heard, free of cost, by the entire nation. Which permits me the logical conclusion that the radio is revealing America to be more fundamental by musical than used to be supposed.

In approaching radio work, my aim is a dual one—to foster the love of music which already exists and to kindle a love for music where none exists. And the results of my efforts have proven this to me: if you will present music to the people in an accessible form, showing them the good and telling them why it is lovable (you will not please, that I do not advocate telling your hearers they "ought to love" something)—if you will do this you will find there is no one who cannot be brought into enthusiastic response.

I believe that teachers are coming more and more to realize that the important fundamental of music education is this: *an appreciation of the spirit of music, rather than mere dexterity of performance.* I, for one, have long realized it, and I am delighted by the enthusiasm of the millions of "pupils" I am privileged to teach, many of whom I feel sure, cannot perform at all.

The two-fold purpose of my work necessitates different types of programs. My adults are so beautifully trained by now that I can give them regular concert pro-

grams, wherein those who very briefly review old loves and those who don't know may learn. Here, for example, is an adult program from last season (I chose it quite at random, without meaning to prove anything by it): first movement from "The Brandenburg Concerto, Number 5," by Bach; *Adagio and Cavotte* by Bach (arranged by Bacharach); *Les Nocturnes* by Debussy; *Entrance of the Gods into Walhalla* and *Lament of the Rhineknights*, from "The Ringhild" of Wagner. I think you will agree with me that a national audience which enjoys fare of this sort is a pretty fine sort of audience. Certainly, one can no longer speak of "unmusical Americans!"

#### Young America's Music Fare

FOR MANY children who are still "being brought up" I have four different courses of programs, alternating every two weeks, calculated to reach the needs of the various ages of school life, from the primary to high school. Let me very briefly review these groups with you, together with excerpts from their programs. Series A, for the little ones (Grades 3 and 4), draws attention to types of music, such as ballads, the orchestral instruments and their uses. Among other things in twelve various ages, we played Schubert's *March Militaire*, Grieg's *Molly On The Shore*, Schumann's *Evening Song*, the *March from "Aida"* (Verdi), the *Scherzo from "Meditation"* (Debussy), and the *Largo from "The New World Symphony"* (Dvořák).

Series B, for Grades 5 and 6, depicts emotions in music and provides at least a graphic definition of rhythm, tempo, melody, theory and counterpoint. Again choosing at random from among twelve programs, we played *Voices of Spring Waltz* by

Johann Strauss, Lido's *Music Bar*, the *Finale* from the "Symphony in G (Military)" by Haydn, the *Polka* from "The Bartered Bride" (Smetana), the *Allegretto* from Beethoven's "Seventh Symphony," *Turkish March* (Mozart), and the *Overture to "Mignon"* (Thomas).

Series C (Grades 7, 8 and 9) deals with the expressive qualities of music and includes, among other things, the forms and incidents of the twelve concerti, the *Clude* to "Lobengrin" (Wagner), the first movement of the "Symphony in D Minor" by Cesar Franck, *Dance of The Furies* from "Orpheus and Eurydice" (Chabrier), *Overture to "The Merry Wives of Windsor"* (Nicola), *Theme and Variations from "Suite No. 3"* of Tchaikowsky, and excerpts from Bizet's *L'Arlesienne*.

Series D, finally, intended for high schools, colleges and music clubs, devoted its twelve concerti to "one man" programs of Bach, Haydn, Mozart, Beethoven, Schubert, Berlioz, Schumann, Liszt, Wagner, Brahms, Richard Strauss and Ravel. In three years' time, the number of school-children listeners has increased from one-and-one-half to six million, and it is still growing. If six million children are taught to love good music today, six million adults will be used to loving it tomorrow, and six million homes will be found on a desire for and an appreciation of music. If the radio can achieve that, it may well be pardoned for many of its program peccadillos.

#### To Build or Destroy

FOR NOTHING is a force for good, without carrying with it the potentialities of a force for evil. A good many years ago, a gentleman named Gutenberg gave us the first specimen of printing, and thousands of people were enabled to get at first hand facts which theretofore they had

## Program Architecture

By DR. ANNIE PATTERSON

THE BUILDING of a program is sure to be, at some time, the problem of every teacher, conductor and public performing musician. It may be for an informal drawing-room event; it may be for a grand symbolic concert; but the problem is there.

One of the most common errors is the making of a too long program; a close second is the ill-balanced one; and to the listener either will be dull. The program may be unsuited to the occasion; it may be monotonous, lacking that variety and symmetry of construction which give vitality and interest to an entertainment. All of these faults may be easily avoided by the making of a thoughtful plan, the program but has a fair musical knowledge and a sense of the fitness of things.

#### Purging the Musical Saints

TAKE, FOR EXAMPLE, the so-called "Ballad Concert." And in this class Recital." There has come a rather merciful improvement in this form of entertainment, for the writer remembers well the confusion as many as twenty-four items—half as many more added—were tolerated by long-suffering audiences, the time consumed, with or without break, often extending to if not exceeding three

hours. Talk about "your money's worth!" Happily, conditions are nowadays somewhat improved for the better. The one-man or one-woman recital is pretty much confined to an hour or an hour and a half. This is quite ample, if the "musical menu" be well chosen—so that the offerings are of high quality, and the hearers are sent away with a sense of what to listen to the whole thing over again.

#### Building the Program

AS TO the actual arrangement of items on the program, there need to be order and sequence—a kind of gradual approach to a climax at which interest is at its height, and a concluding piece which hearers away satisfied that they have had value for their money and a genuine treat of good things as well.

Let us say that a singer and pianist share the program. An instrumental composition of a classical—such as the opening movement of a symphony, or even a prelude or fugue—may fitly introduce the vocal "line." In the case of orchestral concerts, an overture or festive march makes a good introduction to the main program. By the time this is concluded, the late comers will be settled in their seats and the entire audience in an attitude of sympathetic listening, so a song

of a tranquil character may follow. Or possibly there may be a group of songs of contrasted nature, which, in their essence, may create an atmosphere of expectancy of better things to come. There might be a brilliant and even lengthy instrumental solo, or a group of well assorted solos from the piano literature. Here the aim should be to evoke a spirit of enthusiasm for more or less brilliant executive and interpretative work so suited to the equipment of the artist that it will be delivered with technical perfection. This should be followed by some striking novelties on the part of the performer, such as being, at this point, not only allowable, but desirable, in a not overburdened series of items. Similarly, the instrumentalist might sustain the fervor thus evoked by playing his *pièce de résistance* (or "war-horse")—something that will mark the emotional climax or high light of the undertaking.

It will be seen from the foregoing outline that succeeding numbers should not be strung together haphazard. They should follow each other in a well thought out order of gradually increasing attractiveness and appeal.

#### Parting Thoughts

SOME *program* for the recital. The concert proper may well be laid out on the



learned not from the lips of the cleric. Undoubtedly, printing has often manifested itself as a force for good. And yet, on the whole, it has been a pretty fine thing for the dissemination of good. The same may be said of the radio. Much cheapness exists in the air, but, as much as the good is able to flourish beside it and to overshadow it, we have small cause for complaint.

If we must complain, notwithstanding, let us be just, and lodge our complaint not against the radio but against that branch of public taste which still demands cheap programs. Let us do our utmost to have that taste to the level where it will recognize and demand good music. That is what I endeavor to do, and I appoint you all as my deputies to carry on the good work wherever you may be. For I fully believe that the public really wants good things.

Now, when you have read all that I am telling you so proudly you will ask me naturally enough, "How do you know this?" How can you say so positively that the American public would rather listen to the Beethoven "Seventh" Symphony than to *Dancing on the Ceiling*? And, because I have been expecting this question all along, I can tell you, even more readily, "I know, because the people tell me so themselves!"

#### How the People Tell

THE GREAT broadcasting stations have entire departments devoted over to the reading and filing of "fan mail"; and thousands of letters pour in every day, bringing vital personal comments on the music their writers hear. My own "fan mail" comes to about forty thousand letters a year. These letters, then, are my authorities; they prove on the spot that the most popular composers are Beethoven, Schubert and Wagner. The public adores Wagner! On the other hand, it takes a little pleasure in the more modern composers. There are curious results here to arise, however, from drawing conclusions from "fan mail." That list of favorite composers does not always tally with the list of favorite compositions. Here is a typical list of favorite compositions: The "Fifth Symphony" (Beethoven); *The Blue Danube* waltz (Strauss); "The Unfinished Symphony" (Schubert); Tchaikovsky's *Pathétique*; the *Overture to "Lamhäuser"*; the *Prior Song* from "Die Meistersinger"; the *Rule of the Valkyries*; and the *Funeral March* from "Götterdämmerung" (Wagner); Brahms' *Hungarian Dances*, and the *Allegretto* from Beethoven's "Seventh Symphony." And, although I have just told you that the "moderns" are not too popular with the radio audience, there is a tremendous run of letters between 1930-1931, demanding Ravel's "Bolero."

"Fan mail" is the only practical guide in planning radio programs, aside from standing as a living example of the popular interest music can arouse. Magazines are advised of their popularity by black-on-white surveys of readers which play "movie" houses know exactly which plays and which stars assure a "big box office." But the makers of radio programs, reaching a far vaster audience, must remain invisible and pays nothing for its entertainment, have no direct check-up on public taste, except what the public tells them. The stations put programs on the air, but the public decides what stays there.

#### The Nation's Necessity

THIS FACT puts an entirely new light on the great non-commercial broadcast of operas, symphonies and lectures, which go out to the nation during the season. It means that the great radio stations whose business it is to sell time on the air, to break into their paid hours, to send out classic programs, because the public wishes to hear them. Most of the fine programs are non-commercial and arise from popular demand. This, I believe, is heartening proof of the direction in which public taste is heading.

Another interesting thing about the response to classic programs is the fact that the majority of the letters about them come from people in small towns and rural communities, who never had a chance to make first-hand acquaintance with operas and symphonies before the advent of the radio.

"We used to learn about symphonies in school," writes one woman from Idaho, "but I never thought they'd sound so nice. I used to be afraid to read about them when I visited New York," says another letter, from Nebraska. "I thought I wouldn't enjoy it. After hearing the Metropolitan broadcasts, I now know I shall enjoy it, and I'm just waiting to go in person."

It is this type of individuals that the radio is reaching—those who have an instinctive longing for lovely music but who have never been able to make friends with the written word, who are, as it were, brought through a fear of tackling something "high-brow." And, to admit you to still another secret, it is exactly this line of approach which I follow in my own work. I strive to present music as something eminently personal in appeal, something entirely accessible and not the least bit "highbrow."

Teachers will agree that I am sure that the most "unmusical" person will respond to lovely sounds as such, although he will fight shy of the "highbrow classics." Some years ago, in a street, where I would find a piano recital in dress, were whistling a long song about chasing rainbows, the theme of which was an easily recognized adaptation of Chopin's *Impromptu*. The "hit" of a perennial musical comedy was fashioned from the "Unfinished" Symphony. "I am doing away with the popular composers, like people Chopin and Schubert direct; and they accept them readily."

#### Tunes of the Four Corners

THE FILES of our program department reveal some interesting public preferences, according to region, age and condition. Small town people, as I have said, make a favorite org of the symphonies and operas which the radio has newly brought to them. The larger cities, where these delights can be had for the taking, accept them more calmly. The New England region displays a nice catholicity of taste, accepting everything without much preference. The South and Southwest love programs of rustic airs and folk music, of which New York gets comparatively few. Minnesota expresses pleasure in male quartets, and the Middle West that they prefer songs, particularly those of yesterday, like *Believe Me If I Tell Those* (from *Charming*) and *Oh, Promise Me* (from *Charming*). The South and Southwest of the North and Northwest seem evenly divided between orchestral music and songs, where these delights can be had for the taking, accept them more calmly. The New England region displays a nice catholicity of taste, accepting everything without much preference. The South and Southwest love programs of rustic airs and folk music, of which New York gets comparatively few. Minnesota expresses pleasure in male quartets, and the Middle West that they prefer songs, particularly those of yesterday, like *Believe Me If I Tell Those* (from *Charming*) and *Oh, Promise Me* (from *Charming*).

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One of the severest criticisms held against this making music that discourages people from making music, but, when it is taken into account, it would be a serious charge. Truly musical nature is not only content to well. But, it delights in making it, it is true. The radio is by no means forcing people music making to the wall. On the contrary, it is instilling a desire to sing and to play into people who, a decade ago, would never have dreamed of a personal bursting into melody.

#### Radio As An Incentive

A NUMBER of New York society women meet at one another's homes at regular intervals throughout the season, to perform great music in a strictly amateur way. In Lancaster (Pennsylvania) and Newark (New Jersey), groups of business men and women have banded into amateur orchestras which meet in a school once a week, after working hours, to play overtures and lighter symphonic works. As a result, the amateur orchestra in Lancaster (South Carolina) have choral clubs, where housewives and matrons of the town come together to sing madrigals and other vocal music in New York, Boston, Philadelphia, Los Angeles, Detroit, and Cleveland record that a surprising number of non-student adults are visiting the new, modern, direct methods of sight reading. The public schools in all our large cities, and in many of our smaller ones, maintain student orchestras, although orchestral playing is in no way a part of the required curriculum; and the demand for choral training among high school students is increasing every day.

The Civic Symphony Orchestra of Fort Worth (Texas) makes the statement that its symphonic broadcasts have been of great benefit in keeping that society alive by stimulating public interest in music. Saint Mary's Institute for the Blind, in Lansdale (Pennsylvania), reports that the children there, all of whom play at least one instrument, derive help and pleasure from our broadcasts. A course of radio piano instruction, designed simply to stimulate interest in piano playing, enrolled over three hundred and fourteen thousand participants in nine months' time; while similar courses in the piano and in instruments, also, have been very successful. Best of all, perhaps, amateur musicians write to me that, when our broadcasts come on, they take out their instruments and play along with the program, thereby realizing their dream of playing with a great symphony orchestra!

#### A New Customer

ANOTHER pleasant thing to note is that the sale of music is steadily spreading into wider territory. Ten years ago the published classics were sold only to professional musicians, music students, and a small percentage of musically cultivated amateurs. Today a new type of customer

### Two Laboratory Tests for Musical Capacity

By EDITH R. MCCOMAS

For detecting whether or not a student has a good enough ear to play the violin the laboratory has two tuning forks. One (A) acts as a standard. The other (B) acts as a variable, and its pitch is lowered down upon it. (A variable tuning fork is part of every good laboratory's equipment. The student taking the test having been told that the same each time, he is struck. Then the second fork (B) is struck several times at different pitches, the student being required to tell whether or not the tone is the same each time. The B fork may be varied from one-tenth to two-thirds of a tone higher or lower than the A fork. Some children can detect two vibrations a second, which is a fraction of a note. Others can tell only about three-quarters of a note difference.

Also, in violin playing, one needs to detect very slight differences in arm movement. For this there is a test in the kinesthetic sense which relates to sensation, touch, tendons and joints. If there is no sensibility in these, the student has no way of telling in what position his arm or limb may be. All sense of movement comes from the hand.

The laboratory test of a student's sense of movement is to have a board placed in such a way that, when a student stands with his eyes closed, he is asked to move an indicator (which is on a little carriage) over the surface of the board a certain distance, taking careful note of the position of his hand. Moments after he attempts a second movement of exactly the same distance. The observer then measures the difference between the first and second movements. Now, when the difference is the greater this difference, the less is the student's acuteness of kinesthetic sense which must be called into play to get acquainted with some of these creatures through music?

They (excited): "Oh! Could we?" Gretchen: "Grandmother!" Grandmother: "If we are very quiet, it may be that these folks will tell us their stories in music. Now we have a magic key to unlock 'The Mystic Land of Magic Music.' Oh (reaching in her pocket), here it is! Now what would you like first?"

All: "Oh, Grandmother, you say." Grandmother: "Let's make a game of it? Shall we?"

#### THE ETUDE

is appearing at the music counters. The average layman, ranging in age from seventeen to seventy, who is neither a student nor a member of an "artistic group," is asking for the easier, shorter, more tuneful classics, which the radio has introduced to him and so made him curious about works like Dvořák's *Humoresque* and *Songs My Mother Taught Me*; Brahms' *Waltz* and *Hungarian*; Chopin's *Minute Waltz*; Schubert's *Impromptu*; Beethoven's *Musical in G*; simplified arrangements of Strauss waltzes, and of operatic airs. All of which offer encouraging evidence that the radio is stimulating rather than killing personal participation in music.

Anything—be it a mechanical device or a specially planned program—which arouses the people of a nation into enthusiastic music consciousness, deserves praise. For the musical strength of a nation rests not with its small group of professionals, but with the people themselves. Poland is not more musical than the United States because it has produced a Chopin or a Paderewski. It works the other way around. Poland has been able to produce its giants because the people, from whom they spring, have a determined will to live with the music they love. The aspect of a butcher's boy, whistling the *Prior Song* from "Die Meistersinger" as he pushes his delivery cart through the streets of Düsseldorf, is more accurate proof of the innate musical temper of the German people than is the single, metric appearance of a Beethoven. And now we, too, are asserting ourselves as a nation which wishes to learn, to learn, and to live with great music. The radio has brought good music to the people; the people, in turn, are eager to accept it. The promise before us is great and bright.

#### SELF-TEST QUESTIONS ON DR. DAMROSCH'S ARTICLE

1. What two salutory results may radio have?
2. Make out a program of classical music that would be apt to please a Western audience. Business men.
3. What other intention may radio be likened to in its results?
4. In what ways does America prove her good taste in music?
5. How may radio be an incentive to music playing?

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## Mystic Land of Magic Music

By ELVA NUMMA



HAPPY CHILDREN ENJOYING A MUSICAL PLAY

Grandmother: "How?" Betty: "Well, I have in my pocket what is sometimes called a magic bell. Now every time we wish a character to a story to play for us, we will ring the bell."

Gretchen: "Let me be first?" Grandmother: "All right. What have we here?"

All: (The girls crowd around Grandmother, looking at the book.) Grandmother: "A Little Mouse" Grandmother (reading): "One morning little Muggins Mouse was feeling rather gay."

Where he began to play the house. Gretchen: "Let me ring." (She rings the bell, and a small boy enters, dressed in a mouse costume; and he plays Hickory Dick, selected from "Music Play for Every Day.")

All (clapping hands): "Oh! Oh!" Betty: "Wasn't that fun to see a little mouse play?"

Gretchen: "Oh, I like this game! What comes next?" Evelyn: "A Sleigh Bell. How jolly!" Grandmother (reading): "Over the mountain and down its steep side, Faster and faster and faster we ride. Here we are home again after our ride. Sleigh Bell, so jolly, your jingle has died."

Grandmother: "I'll ring!" (A small girl enters in costume and plays Sleigh Bells, by N. Louise Wright.)

Gretchen: "How pretty! Don't you like it? Let us have another bell, please." Grandmother: "Here's one about the telephone."

"Ting-a-ling-a-ling-a, do you hear the telephone, Ring-a-ling-a, sing-a-ling-a, bzzzzzzz. With this piece for six small hands we try our best to do. Please be quiet, telephone, till we are safely through."

Evelyn: "I'll ring the bell." (Enter three tiny tots, dressed with bells.)

Grandmother: "What about the telephone?" Betty: "Ting-a-ling-a-ling-a, do you hear the telephone, Ring-a-ling-a, sing-a-ling-a, bzzzzzzz. With this piece for six small hands we try our best to do. Please be quiet, telephone, till we are safely through."

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Thus they zoom a tedious tempo. As they bump along the ceiling." All (laughing): "Ha, ha, ha." Evelyn: "Let me ring the fairy bell!" (Enter little girl in June bug costume, playing June Bugs' Lullaby, by H. D. Hewitt.)

Grandmother: "Now what's next?" Gretchen: "Little Wild Flowers: 'They line the roadside, bright and fair. To breathe their perfume on the air. And bid us be as pure as they. As down life's road we wind our way.'"

Gretchen: "Ho, little Wild Flowers! I call for you."

(Enter little girl, dressed as a flower and she plays Flower Waltz, by H. P. Strauss.)

Betty: "Wasn't that pretty?" Evelyn: "I'll say it was." Margaret: (pointing to a picture on the wall): "Oh, Grandmother! Look at the Little Dutch Girl from Holland!"

Grandmother: "Yes, we remember the stories of Hans and Gretchen from Holland. Let's have a Dutch girl tell us the song of 'The Water Mill.'"

All: "Yes! Let us have it!" (Margaret rings the bell, and a girl enters dressed in Dutch costume. She plays 'The Water Mill, by George L. Spaulding.)

Gretchen: "I like her fine!" Betty: "I want an Indian story, please." Grandmother: "All right; here we are: 'In the shadows of the evening Round the campfire sat a chieftain. His hair was dark, his eyes were deep. When, to break their calm communion, Came a youth from neighbor clans—men—'

Gay in paint and feathered headdress— Strode into their midst and halted; 'Light!' began he; 'listen brothers; Tired with many suns of travel. Come two strangers seeking shelter. In your wigwams.' And the chieftain, Waiting not for council ended, Calmly spoke unto the herald, 'Go and say to those brothers, They are welcome, we are waiting...'

Margaret: "Oh! I wonder what they came for?" Betty: "Let us ring the magic bell and have them tell us themselves."

Betty rings the bell, and two boys enter dressed in Indian costume. They play a duet, Little Indian Chieftain, by Lily Strickland.)

Betty: "Didn't they look fierce?" Evelyn: "Go and say to those brothers, They are welcome, we are waiting..."

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Margaret: "Oh! I wonder what they came for?" Betty: "Let us ring the magic bell and have them tell us themselves."

Betty rings the bell, and two boys enter dressed in Indian costume. They play a duet, Little Indian Chieftain, by Lily Strickland.)

Betty: "Didn't they look fierce?" Evelyn: "Go and say to those brothers, They are welcome, we are waiting..."















# Music in the Old Dragon Empire

By the Well Known American Composer

LILY STRICKLAND

LONG A RESIDENT OF INDIA

CHINA, BECAUSE of its remoteness and isolation, retained its traditions and culture unaltered for nearly six thousand years. Will the present revolutionary ferment working in that vast area affect China's cultural arts as drastically as it has her politics? Modernism's restless march seems to have invaded the former Dragon Empire, to affect it in many ways. The innovations of the Western world, the insidious influences of communism, and the gradual influx of commercialism; these are among the changes that we, who treasure the best of the older China, regret.

Chinese civilization was highly developed during the glamorous cycles of the old dynasties. Throughout the Chou, the Ch'in Han, the Sung, Mongol, Ming and Manchu reigns, the country evolved new forms of literature, poetry, art and music. It was in the Han dynasty, 202 B. C., that many changes came, particularly through the introduction of Buddhism, from India. Today, Taoism, Confucianism and Buddhism are the three great religions of the country. Through Taoism we trace the ramifications of ancestor-worship, animism and black magic; through Confucianism are traced the purely philosophical and esthetic qualities of Chinese scholars; and Buddhism is significant in its many aspects and influences on the people.

## A Patriarchal Art

AMONG THE MOST ancient forms of Chinese literature are songs and ballads. The odes are superbly beautiful to all lovers of pure poetry. The phenomena of nature's moods have been the source of a myriad of inspirations, in literature, in drama, in poetry, and in music. Drama, in China was invented in 1260 A. D., that is, at that period it became organized and practiced by groups of people who developed the idea into recognized forms. Acting to music and acting with incidental dances and songs have been the customs for centuries. The two arts go hand in hand as complementary and necessary to the creation of a well-rounded and harmonious whole. Music in China has always played an important part in the development of its civilization. Unlike the actor and musician in India, the Chinese player or musician has been respected and admired. There has been no disgrace in belonging to the profession; on the contrary it has been honorable and practiced by people of sincere devotion to their arts.

## The Musical Chinese

MUSIC IS a language of many dialects; and one of the strangest as well as most ancient and interesting of those dialects is expressed in the Chinese idiom. China is the mother of many inventions, of many beautiful forms of art and literature; and in her music we find much that is fascinating in practice as well as in history and legend. The oldest countries of the world—such as Egypt, India and China—trace their music directly to divine origin. Music was considered sacred, a gift from the gods, and therefore to be prized and used with reverence by man, for his benefit and enlightenment. It is interesting to the music student to learn something about the impulses and ideas back of the beginning of

the art of music in the Far East, where civilizations were ancient before the Western world had taken shape in national entities. Unfortunately most of the musical library of China was destroyed in 200 B. C., at the order of the Emperor Tsin-Hwang; and for many centuries music in China was a lost art. With the rehabilitation of music, however, new modes were developed and the original five-toned, or pentatonic scale was enlarged to seven tones. Today there are between sixty and eighty keys in China, some one hundred and thirty musical instruments, many involved rhythms, and an elaborate system of theory.

## Nature's Tones Classified

THE BAMBOO pitch-pipe has twelve tones, one for each month of the year; so, even in a flute's gamut, is woven the poetry and imagination of the people. The eight recognized sounds of nature are used to classify music: first, the sound of skin (drums); second, the sound of stone (couch-borns and the fascinating "King") third, the sound of metal (bells, gongs, and so on); fourth, the sound of silk (lute, violin); fifth, the sound of wood (castanets, and others); sixth, the sound of bamboo (wind instruments); seventh, the sound of gourd (mouthorgans); and eighth, the sound of baked-earth (ocarina). These specific sounds are mentioned because it is remarkable that they should be used to distinguish the effect and the various tones of instruments in interpreting nature.

Of the instruments that originated in China, the ocarina, the xylophone, and the organ are notable. The organ, above all instruments in the world, has developed as few others, unless it be the piano. This development, however, was not in China, but in the Western world, and par-

ticularly in England. From the primitive air pipe organ of the Chinese has come into being the greatest known medium of expression for religious music. It is strange to think that Bach, the father of the pipe organ, played upon an instrument that was created in China thousands of years ago. But the Chinese would have been greatly astonished had they dreamed what a magnificent tree would grow from the little acorn of their original invention.

If we begin to trace the origin of instruments developed and used in the world of today, we will find that nine-tenths of them were invented in either India, China or Egypt. From the simple family group, sufficient for the needs of a primitive people, have branched out an enormous number of complicated musical instruments. This development naturally belongs to the West, for in all Eastern countries the single melodic line and the monodic form have been all that were desired in music. Where there was no sense of harmony, there was no need for the variation and improvement of instruments that satisfied the oriental ear. So we have taken the instruments of the East and made something different out of them, instruments capable of immense volume, of depth of tone and of a compass not dreamed of by the creators of the early forms.

## The Original Whole Tone Scale

THE SAME development and use of old scale-forms are used by our modern and ultra-modern composers of today. Students of oriental music know that Glinka did not discard the whole tone scale. It was China's earliest scale and dates back to 3000 B.C., in the reign of the Emperor Fu-Shi. This five-toned scale is still used in Northern China, whose people have not

yet made common use of the more nearly modern occidental scale forms as used in Southern China. Debussy, Ravel, D'Indy, Stravinsky, and other so-called modernists in composition, have used the pentatonic and whole-toned scales, with amazing total results; but these effects are gained from the harmonic use of the old scale, not from the single melodic line. So the very newest forms we have in music are merely a new form of the old scales used and understood in China, for centuries before Western music was known.

While we of the West have borrowed the old scales and developed them into a harmonic system, we at the same time have evolved a notation that is much simpler than the complicated, elaborate and, to most of us, un decipherable music system of the Chinese. As in India, the science of music in China is made extremely difficult. The strange symbols, substituting for our notes, are meaningless to us, particularly as there are no time-signatures, no values given to notes, but only a system of signs that call for interpretation and time-values.

## The Traits of Song

CHINESE VOCAL MUSIC is beyond the comprehension of the Occidental. It is nasal, falsetto and discordant to our ears. A choir, or chorus, has no harmonic division, since all music is monodic or unisonal. Singing was used in the most ancient Chinese religious rites and ceremonies. In the Li-Ki, or Book of Rites, there is much on music. The worship of Confucius was accompanied by instruments and voice; and in the Odes, or any religious music, the pentatonic and monodic forms were used. Nevertheless, the one fortunate enough to hear the priests chanting in the Hall of the Five Hundred Buddhas in Canton, will find the effect moving, impressive and not unmusical. In the strange dignity of the old pentatonic mode, with the earnest intensity of the followers of Buddha, and accented by a bell, a gong or a drum, there is a feeling of antiquity, of grave beauty, and a symbolism of worship that one hears seldom save in the ancient Gregorian Chants.

We cannot say so much for the high-pitched quavering of the sing-song girl. She is not moved by the spirit of worship but by that of amusement and entertainment. Her songs are not confined to the old scale-forms but include the more modern modes. Her voice is as unpleasant to our ears as the dreadful singing of Bengali nautch-girls, and we must simply try to out ourselves in a Chinese mood and enjoy her beautiful costume or her dance movements to old instruments.

By the very volume and perfection of technique, the singers accompanying the drama are more impressive. And they are certainly a dramatic adjunct to the work of the actors in the highly embroidered plots seen on a Chinese stage. The dramatic actor, himself clad in magnificent armor or ceremonial robes, moves majestically through his rôle, investing with dignity and power his part in the play. Those who have seen the Chinese genius, Mei Lang-Fang, who recently won such triumphs in America, are able to understand something of the spell of Chinese drama when it is well done.



A SING SONG GIRL OF THE CELESTIAL EMPIRE

(Continued on page 625)

# ADRIENNE

Played with "fancy free" fingers and proper lightness, this piece is most effective. In the second section, play the sustained melody with as much legato effect as possible. Here the pedal does what the fingers cannot do. Grade 4.

Allegretto grazioso M.M. = 120

R.S. STOUGHTON



Mr. Rogers' fine fancy caught the true oriental spirit in this captivating *Intermezzo*. The rhythms are not difficult and the piece never gets far from the sands of the desert and the towering minarets. Grade 4.

Con moto M.M. ♩ = 126 *ben distinto, quasi non legato* JAMES H. ROGERS, Op. 53, No. 2

*Il basso sempre piano e staccato*

*Meno mosso* *smorzando* *pp molto rit.*

## INTERMEZZO ORIENTALE

*mp* *p* *cresc.* *ff* *f non legato* *ff stridente* *Poco più vivo*

*Tempo I* *ben tenuto* *sotto voce* *f* *mf* *p* *pp* *ppp* *ten.* *pp un poco rubato* *dolcissimo* *molto dim.* *pp tranquillo* *slentando* *sotto voce* *ppp*



# VALSE CAPRICE NO. 4

The success of Mr. De Leone's other valse in this series, so admirably adapted to the keyboard, has been notable. They suggest the fluent and ingenious pieces of Durand and Godard and must be played in similar style.

Allegro con brio M.M. ♩ = 80

FRANCESCO B. De LEONE

Grade 4.

pp cresc. poco a poco mf 5 10 15 20 25 30 35 40 45 50 55

*ten. pochiss. rit. dolce Fine f. volante*

*allarg. rit. marcato allarg.*

*a tempo*

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*f a tempo* 60 65 70 75 80 85 90 95 100 105 110 115 120

*ma espress. D.S.\**

**TRIO** *espress. dolce cresc. dim. Ped. sim.*

*cresc. ma allarg. poco a poco*

*a tempo*

*molto rit. L.h. ten. dolce*

*dim.*

\* From here go back to the ♯ and play to *Fine*; then play *Trio*.



*sempre ped.*

*p tenderly*

*135*

*130*

*pp D.S.*

## CHINESE JADE

Jade in China is said to be a far rarer gift than gold or precious stones. Mr. Keats has caught a very graceful lilt in this piece suggesting the flowery kingdom. *Allegretto M.M. 108*

FREDERICK KEATS

Grade 3.

*mf*

*10*

*15*

*Fine*

*p*

*20*

*Trio*

*25*

*D.C.*

*30*

*D.C.*

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\* From here go back to the beginning and play to *Fine*; then play *Trio*.

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## THE NIGHTINGALE

LE ROSSIGNOL

This scintillating composition by the radiant Liszt is one of a large number of transcriptions by the Hungarian master. Liszt must have heard innumerable nightingales as is indicated by the embellishments, particularly those in the seven last measures. Grade 8.

ALEXANDER ALABIEFF

Transcribed by Franz Liszt

*Lento a capriccio*

*una corda*

*cresc.*

*espressivo*

*piu rit.*

*8*

*10*

*Adagio*

*cantando espressivo*

*p*

*15*

*20*

*not to mourn a lone.*

*pp*

*25*

*rit.*

*smorz.*

*like thee*

*love's griefs*

*have known.*

*30*

*Allegro vivace*

*acc.*

*dim.*

*pp*

*Borne away by the melody*

*mine, 35*

*thy*

*sighs*

*u.*

*sempre staccato*

+ The melody to be played with side stroke of the hand.



nite, Here fold thy wings, and stay 40 thy flight! All my

woes thou charm'st a - way, 45 With thy soft mel - dious

lay. 50 *sempre pp e stacc.* 55

60 65

70 *cresc.* 75

**Vivacissimo**  
ben marcato la melodia

*non legato*

! The first note of each group may be played with the left hand. Use, in this case, the upper fingering for the right hand.

80 85 *agitato* 90 95

100 *ritenuto molto* 105

110 *pp* *Cadenza ad lib.* *una corda*

115 *Adagio* 120 *rall.* 125 *tre corde* *cresc.* 130 135 140 145 150 155 160 165 170 175 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360 365 370 375 380 385 390 395 400 405 410 415 420 425 430 435 440 445 450 455 460 465 470 475 480 485 490 495 500 505 510 515 520 525 530 535 540 545 550 555 560 565 570 575 580 585 590 595 600 605 610 615 620 625 630 635 640 645 650 655 660 665 670 675 680 685 690 695 700 705 710 715 720 725 730 735 740 745 750 755 760 765 770 775 780 785 790 795 800 805 810 815 820 825 830 835 840 845 850 855 860 865 870 875 880 885 890 895 900 905 910 915 920 925 930 935 940 945 950 955 960 965 970 975 980 985 990 995 1000

*pp meno presto* *ppp*



## I WENT ROAMING IN LOVE'S GARDEN

Daniel S. Twohig

RALPH COX

Moderato con moto

1. I went roaming in Love's gar-den, As the  
 2. I went roaming in Love's gar-den When the

dawn came to the sky, And I heard the merry mu-sic Of the lark's sweet song on high; As it  
 dew was on the rose, And I watched God's magic sun-light Make each sleep-ing flow'r un-close; Then I

*poco a poco cresc.* After 1st Verse *rit.* *a tempo* *rall.*  
 told the wak-ing world All God's wondrous gifts to view, I went roam-ing in Love's gar-den As the  
 found a lit-tle

*poco a poco cresc.* *rit.* *a tempo* *rall.*  
 dawn came peep-ing through. pathway As the dawn came peep-ing through, And in Love's mag-ic

*a tempo* *rit.*  
 gar-den As the dawn came peep-ing through, In Love's magic gar-den There I found you.

*rall.*

## STILL, STILL WITH THEE

H.B. Stowe

WILLIAM BAINES

Andante moderato

*p*

*p a tempo*  
 Still, still with Thee, when pur-ple morn-ing break-eth,

*rit.* *p a tempo*  
 When the bird wak-eth, and the shadows flee, Fair-er than morn-ing,

*accl.* *mf a tempo* *rit.*  
 love-lier than the dawn-ing, Dawns the sweet con-sciousness, I am with Thee!

*accl.* *mf a tempo* *rit.*  
 A-lone with Thee, a-mid the mys-tic shad-ows, The sol-emn hush of

*a tempo*  
 na-ture new-ly born, A-lone with Thee in breath-less ad-o-ra-tion,



In the calm dew and freshness of the morn. Still, still with Thee, still, still with Thee.

Thée, Dawns the sweet con-sciousness, I am with Thee, Still, still with Thee.

*rit. mf a tempo*

*p rit. mp*

*8 rit. e dim.*

## POLISH DANCE

(MAZUR)

T. ADAMOWSKI

Tempo di Mazurka

Violin

Piano

Violin and Piano accompaniment for the Polish Dance (Mazur).

The piece is in 3/4 time and features a lively, rhythmic melody in the violin part, supported by a piano accompaniment with chords and arpeggios.

Key markings include *p* (piano), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo).

Violin and Piano accompaniment for the Polish Dance (Mazur).

The piece continues with a lively, rhythmic melody in the violin part, supported by a piano accompaniment with chords and arpeggios.

Key markings include *ff* (fortissimo), *dim.* (diminuendo), and *rit.* (ritardando).

Final marking: *Last time to Coda*

Meno mosso 2d time play Violin part octave higher

Violin and Piano accompaniment for the Polish Dance (Mazur).

The piece continues with a lively, rhythmic melody in the violin part, supported by a piano accompaniment with chords and arpeggios.

Key markings include *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *D.C.* (Da Capo).

Final marking: *CODA*



# CONTRA DANCE

## SECONDO

L. van BEETHOVEN

Allegro molto moderato M.M. ♩ = 108

*p* *leggiere* *cresc.* *ff* *p* *sempref* *f* *p dolce espress.* *pp* *p* *pp* *D. S.*

# CONTRA DANCE

## PRIMO

L. van BEETHOVEN

Allegro molto moderato M.M. ♩ = 108

*p* *leggiere* *cresc.* *f* *ff* *p* *mp* *sempref* *f* *p dolce espress.* *pp* *p* *p* *mp* *D. S.*



# ASSEMBLY MARCH

R.O. SUTER  
Arr. by the Composer

Tempo di Marcia

1st Violin

Piano

Brass

Trumpet

The first system of the score includes staves for 1st Violin, Piano, and Brass. The 1st Violin part begins with a melodic line in G major, marked with a forte (f) dynamic. The Piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The Brass section, including a Trumpet, plays a supporting harmonic role.

## VIOLIN OBLIGATO

## ASSEMBLY

R.O. SUTER

Tempo di Marcia

Brass

Trumpet

The second system continues the musical themes. The Violin Obligato part is introduced, featuring a melodic line that interacts with the main brass melody. The Piano and Brass parts provide a steady rhythmic foundation.

Tempo di Marcia

# ASSEMBLY

R.O. SUTER

1st Bb CLARINET

Trumpet

The third system introduces the 1st Bb Clarinet and a Trumpet part. The Clarinet plays a melodic line that complements the main brass melody. The Piano and Brass parts continue their rhythmic patterns.

1st Bb CLARINET

Trumpet

The fourth system continues the musical themes. The 1st Bb Clarinet and Trumpet parts are prominent, with the Piano and Brass providing a steady accompaniment.

1st Bb CLARINET

Trumpet

The fifth system continues the musical themes. The 1st Bb Clarinet and Trumpet parts are prominent, with the Piano and Brass providing a steady accompaniment.

1st Bb TRUMPET

Trumpet

The sixth system continues the musical themes. The 1st Bb Trumpet and Trumpet parts are prominent, with the Piano and Brass providing a steady accompaniment.

TROMBONE 2 or CELLO

Cello

The seventh system introduces the Trombone 2 or Cello part. The Cello plays a melodic line that complements the main brass melody. The Piano and Brass parts continue their rhythmic patterns.



# TUMBLEBUGS

BERNIECE ROSE COPELAND

Grade 2.

Lively M.M. ♩. = 92

**Lively M.M. ♩ = 92**

*mf* *r.h.* *l.h.*

*Fine* *meno mosso* *p*

*D.C.*

The image shows a page of a musical score for a piece titled "Lively M.M. ♩ = 92". The score is written for piano (piano and right hand) and features various musical notations, including notes, rests, and fingerings. The tempo is marked "Lively M.M. ♩ = 92". The score is divided into sections by a double bar line, with the first section ending with "Fine" and the second section beginning with "meno mosso". The tempo is further marked "p" (piano) and "D.C." (Da Capo). The score includes various musical notations such as notes, rests, and fingerings, and is written in a style typical of 19th-century musical notation.

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## DAINTY PUSSY WILLOWS

Grade  $2\frac{1}{2}$ .

Daintily M.M. ♩ = 132

OLIVE P. ENDRES

Daintily M.M. ♩ = 132

OLIVE P. ENDRES

*mp*

*L.h.*

*a slight ritard.*

*hold back*

*in time*

*10*

*ritard. 15*

*Fine*

THE ETUDE

[illegible]

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## SNOW FLURRIES

HAROLD LOCKE

Allegro M. M.  $\bullet = 152$

Allegro M. M. ♩ = 152 HAROLD LOCKE

mf

mf

mf a tempo

25

30

Fine

f

35

40

f

45

rall

50

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By GEORGE LEHMANN

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By WILLIAM SAUNDERS

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"It was while in the gardens of the palace that Clare tried to catch the gossamer 'butterfly' for her collection at Alma Palace."

"Of course, they became curious to what was on the other side of the wall and decided to explore. Rita ran across the garden and found a young man playing, and others joining in a 'Hungarian Dance.'" (Student plays *Hungarian Dance*.) Suddenly what appeared to Ernest was a young woman who came from the palace, from the other side of the wall. (Student named plays *Winged Into the Palace*.)

"But he wasn't a World Horseman because he had never brought to the series news of that game. He was just one of his adventures came. They lived while hidden in the bushes, and they were there." Rose cried out, "I was where 'Gossamer' Student named plays *Gossamer*."

"Then they realized that, more than anything else, they wanted to see their

It grows old with its perpetual youth. There  
it wears out. It sings over the graves of many  
times robs it of a little varnish, has no power

It grows old with its perpetual youth. There  
r wear out. It sings over the graves of many  
imes robs it of a little varnish, has no power  
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## When the Piano Sings Legato

By JOSEPHINE MENUEZ

AWISE CRITIC once said that the chief aim of a pianist should be to make his audience forget that the piano is an instrument of percussion. If this be true, very few players, either amateurs or professionals, are accomplishing the desired results. For a singing legato, which should be the foundation of all piano playing, is all too seldom heard among concert players and very rarely among amateurs.

In the first place, the tone must be produced primarily with the fingers, although in heavier passages these may be reinforced by arm pressure. All young pupils have weak hand muscles and those which serve to raise the fingers are particularly so, the upward motion being almost unknown in the child's previous experience. Therefore he finds it easier to play each note with the whole arm. If this habit is allowed to continue it will be almost impossible to eradicate. The only remedy is simple legato finger exercises, which must be played very slowly, with quiet arm, the fingers being curved and raised as high as possible. It will take months of hard work on the part of both teacher and pupil before this becomes a habit; but half of the battle is won when it is achieved. Tones produced by a firm, even finger touch much longer than those produced by a weak, superficial stroke and are also much superior in quality. As Livemine often said in his master classes for pianists, "The tone lies at the bottom of the keys."

Rapid practice being a distinct hindrance to good legato, the pupil should practice slowly enough to get a clear impression of each note, and should be taught to listen

carefully to the quality of tone he is producing.

Another great obstacle to a good legato being incorrect fingering, the proper fingers to be used should be carefully worked out by the teacher and marked on the music. For, even where the fingering is indicated on the printed copy, it can at best be only approximate. There is a great difference in the shape and size of hands, length of fingers, and so forth. An excellent device, which should be learned early in life, is that of slipping fingers upon a key, as on the organ. Each phrase should be played, if possible, under one hand position, and, if it is necessary to shift, this can nearly always be achieved by nearly slipping to another finger, thus avoiding a break in the legato. A change of hand position is correct at the end of a phrase, but not necessary, and in many pieces it is better to continue an unbroken legato throughout the period. An excellent teaching piece for this purpose is *The Robin's Lullaby* by Krogman. By using the slip-finger device in measure fifteen, it is easy to carry the legato throughout the whole first part of the piece, thus giving the left hand melody the effect of a cello.

Perhaps the greatest enemy to legato, strange to say, is the legato or damper pedal. This should not be used until the piece is fairly well learned and can be played correctly at a slow tempo. The pedal sustains the tones, but it can never take the place of a genuine finger legato and should be used, aside from reinforcing the tone when needed, only to connect notes which the fingers cannot reach.

A good legato, then, depends upon three things: the touch, the fingering and the pedaling.

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## QUESTION AND ANSWER DEPARTMENT

Conducted by  
**KARL W. GEHRKENS**  
Professor of School Music, Oberlin College

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

**Metody Writing.**  
Q. I—From a artistic standpoint, is an entire race rendered as a ship a waste from it in the direction of its resolution?  
—Here on I submit more information about melody writing?—C. K.

A. The resolution of an active tone is always to a pitch degree higher or a degree lower, but the resolution is sometimes delayed by having another tone appear between the active tone and the tone of resolution. Thus, for example, a G which would naturally resolve to C might first go up to F and then descend to C.

Q. Various booklets dealing with melody writing have been published, one of the best of these being "Melody Writing and Ear Training" by Frances M. Parker and Elvira French. It may be secured through the publishers of THE ETUDE.

**Seeking the Tone Realities.**  
Q. Will you state the principles of tone production and discuss them briefly, or give the name of a book which gives such information about—E. H. H.

A. I assume that your question applies to tone production in general, and I know of no book that treats this subject. The most important thing to cultivate details of beautiful and expressive tone is to secure your own performance along side of these ideals, seeing to it that the tones that you produce come closer and closer to the ideal ones. Probably the best way to establish beautiful tone production in your own work is to attend concerts by the best artists and orchestras, listen especially for beautiful tonal effects, and then try to recreate these in your own singing or playing.

**The Transposing Instrument.**  
Q. When a wind instrument is used in B-flat plays its B-flat, what tone that accords with it must be played by the left hand?—C. C. A.

A. When a wind instrument in B-flat sounds the note B-flat, at the same time it flat and this relationship is true of every other pitch. Other words, the instrument transposes all notes a whole step downward, the note's sound is B-flat, D-C, E-B, F-A, G-F, and so on. Since the instrument sounds pitches a whole tone lower than the actual pitches, therefore, in writing a part for a B-flat clarinet or a B-flat trumpet, each written note is a whole step higher than the actual sounds which are to be heard.

**The Pianist's Glissando.**  
Q. How is the glissando on the black keys played in a piece as in Cyril Scott's "Lotus Land"? Use the third finger ascending and the middle finger descending. It injures the skin above the nail—L. L. L.

A. Playing a glissando on the black keys with a single finger or thumb is very difficult. You will find that the glissando will go much better if you use the little, middle and ring fingers ascending and the second, third and fourth fingers descending. The fingers should be kept close together. The glissando should be a little tentative; however, if you stiffen them too much you will not feel the glissando and this type of glissando is a very painful process.

**Doubleing on Chopin.**  
Q. Study list of the two pieces by Chopin that may be played together.

A. Please let me whether the two pieces grouped together are played in groups of three, or groups of two.

I am a piano teacher and wish to study a wind instrument. Which is easier, flute or clarinet? Would the clarinet better since I have absolute pitch? Could I become a possible solo player in about a year?—L. L.

A. No doubt you are thinking of the two studies that Mr. Godeaux put together; the *Etude*, Op. 25, No. 3, and the *Etude*, Op. 25, No. 4. The first is played in one hand, while at the same time the other hand plays the *Etude*, Op. 25, No. 4. ("Black Key").

Unless the composer marks the accents, it is not always possible to tell how he wants the notes to be played. I would suggest that you number of beats in the measure; for instance, a two-quarter measure you would play two triplets.

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Progress very rapidly. Others are clumsy at it, and their progress is naturally slower. The only way to get the most out of it for a few months and see what happens.

**Artificial Finger Tip**  
Q. I had an ink on the fourth finger of my right hand, and it was so painful, it is almost impossible to play. I tried the organ again. I find that I can play all the notes but I have difficulty in playing the following chord:

Please advise me what to do. Do you think this will hamper my career as an organist? Could I have an artificial tip put on? If so, where, in my locality could I have it done?—A. H. S.

A. Since receiving your query I have talked with various people about your case, and they all seem to agree that an artificial tip on the end of the finger would not do, since you would not be able to feel the keys through this tip. My advice to you is to nurse your finger until it is well enough to produce almost, even though not quite, the effect intended. In the meantime, you could, for example, you might leave out the note which is causing the trouble, and play the rest of the chord, the loss of the fifth not being equally significant. As you might play the upper four notes, leaving out the lowest C of this case if the left hand contains one or more additional C's, the loss of this particular one would not be serious. In certain cases it might be possible for you to play the notes that are the basis of the right hand with the thumb of the left hand, and this might be a possibility that you will find it possible to continue your playing, and I advise you to give up the idea of becoming an organist.

**An Augmented Turn**  
Q. Please let me know how to play the turn in this measure from Two Larks by Lechetsky?—E. L.

A. The turn is usually performed as follows:

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## Sousa Personalities

CLARENCE J. RUSSELL, who was the librarian for the Sousa Band for many years, told in the "Music Review's Guide" for November, 1932, of the things about John Philip Sousa which endeared him to his men. Mr. Russell was a Williams College graduate and before joining the trumpet section of the band was a Superintendent of Schools in a stable New England community.

In speaking of the formation of the Sousa Band he says:

"His idea was to assemble a concert band which would combine the finesse of a symphony orchestra with the virility of a military band. This was secured by having fully one-half of the band woodwind, including the larger and less familiar instruments of this choir, and the remaining half of the band brass and percussion. He also introduced the harp for light accompanying effects. In using his band to accompany singers, violinists, pianists, he employed the woodwind group with just a touch of brass and percussion."

Regarding Mr. Sousa's relations with the members of the band, Mr. Russell says: "Although Mr. Sousa held the commission of a Lieutenant-Commander in the United States Navy and the honor of Doctor of Music, to the members of his band he was always Mr. Sousa; and every one connected with the organization would do anything in his power to further Mr. Sousa's interests. In traveling, Mr. Sousa was a very approachable man. On the morning railway trips a member of the band always felt free to step to Mr. Sousa's seat in the center of one of the coaches and chat about the weather, politics, music or one's family, and always found him helpful and inspiring. On a long ride Mr. Sousa would often wander through the coaches with a personal word for each member. He was solicitous for the men's welfare and insisted that they be accorded the same treatment that he expected for himself. He never relaxed a moment because of long years, but kept his men as long as they wished to stay with him."

His relations with the public were unusually cordial.

"When reporters sought an interview he at once put them at ease and supplied them with whatever information they desired. He would listen to young performers, advise and encourage them, read composers' scores and often, if meritorious, have his band play them. He was glad to greet visitors and, although tired after a day's travel and pair of concerts, would autograph program sheets and music until the janitor insisted that everybody leave the stage so that he could lock up the hall for the night."

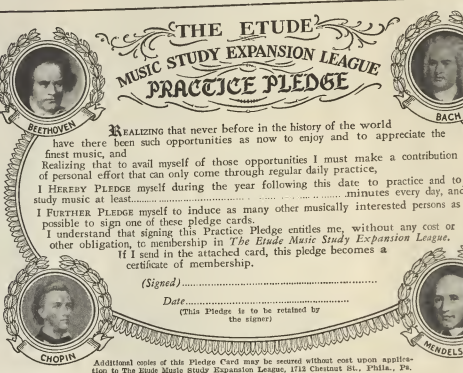
Mr. Sousa always kept faith with his public. If he advertised a band of six or seven musicians, he had sixty-five musicians; and if he was billed to play a concert at a certain time he would spare no expense to have his band on hand ready to begin. If it was humanly possible, once his personal manager showed him where he could save several thousand dollars by substituting two of his musicians double on clarinet and saxophone—so as to bring a saxophone out to the footlights for a special number. "Well," replied Mr. Sousa, "in that case they won't do the best kind of clarinet playing nor the best kind of saxophone playing. You had better engage two good clarinet players and two good saxophone players."

"Mr. Sousa usually made quick decisions, but, if not quite sure, would 'think it over.' Generally the next morning he would have a definite answer ready. His favorite recreations used to be riding and shooting—he was one of the best trap shooters in the country. After an accident to his left shoulder some years ago he was unable to ride or shoot, but he took daily walks."

"Mr. Sousa's *The Stars and Stripes Forever* is the best known of all his composi-

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Concerning his confession Chopin told Jedowski, "I shall not want to die without having received the sacraments, in order not to pain my mother, but I do not understand them as you wish. I can see nothing in confession other than the relief of a burdened heart on the heart of a friend."

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## MUSIC EXTENSION STUDY COURSE

(Continued from page 586)

### TUMBLEBUGS

By BENJAMIN ROSE COVINGTON  
Miss Copeland's novelty for Junior Etude pianist opens with figures divided between the hands in such a way as to suggest optically, as well as aurally, the antics of one too graceful tumblebug.

The accents in measures 3 and 4, 7 and 8, 11 and 12, and so on, should be exaggerated to create and emphasize a certain clumsiness of rhythm suggesting the movements of this awkward beetle.

The character of the composition changes in the second section beginning at measure 25. Here we have lower tempo and *legato* texture to be well sustained. After the second theme the first one is again heard—D, C.—and then ends at *Pine*.

tions, but his *Semper Parvulus* is perhaps the finest example of the military march and title, *Ever Faithful*, symbolizes Mr. Sousa's life—faithful to his public, to his band, to himself and to his God.

### DAINTY PUSSY WILLOW

By OLIVE P. ENDRIS  
A little piece in gavotte form, to be played very daintily and with nice contrast between *legato* and staccato. There are few fluctuations in tempo, all clearly indicated in the text.

In the second piece, beginning at the end of measure 16, the left hand carries the melody. To be effective the piece must be phrased exactly as indicated.

### SNOW FLURRIES

By HAROLD LOCKE  
In this grade three piece Mr. Locke sets a nice little problem in pianism, for the solution of the student. While the left hand carries the melody, the right hand supplies little figures in two-note phrases which begin on double notes and are tossed off on single notes. The second section, in the relative minor key, contains diatonic *legato* passages for the right hand, intermingled with short phrase groups. The second section is in the form of a *tarentelle*.

The piece should be played at fairly fast tempo and with sufficient lightness and delicacy to justify the title.

### A DREAM JOURNEY

By MARIE HOBSON  
A little piece in lyric style, in which a good, swinging six-eighth rhythm should be maintained at all times. The tempo is somewhat slow; but nevertheless, the composition should be played with a sense of the sense of movement. Technically, this number is very simple. Musically it requires reflection, if it is to be played with significance.

### SPRING GREETING

By C. C. CROMBIE  
This waltz, for second graders, builds the melody in the right hand for the first measures, after which the left hand has for eight measures.

The first theme is in F major; the second in C major. The tempo is in waltz measure time and should be kept fairly even throughout.

## The Last Hours of Frédéric Chopin

By JACQUELINE JONES

WOMEN, according to some reports, were allowed to sing in the Roman Catholic Church for the first time eighty-four years ago. The occasion was the funeral of Frédéric Chopin, famous Polish composer and pianist; the rites were held at the Chapelle de la Madeleine, in Paris, October 30, 1849. Guy de Pourtales brings this interesting fact to our attention when he describes the funeral of Chopin in his valuable book, *Polonaise, "The Life of Chopin."*

Musik was Chopin's life. He came into a world of music. Exactly at six o'clock in the evening of February 22, 1810, when he was born in a small village near Warsaw, Poland, the rustic village of the villagers on the way to a wedding were giving his mother a serenade under the windows! And throughout his life—only thirty-three years—music was his joy and comfort. Because of ill health and disappointments many of the thirty-nine years of Frédéric Chopin's life were filled with suffering and loneliness. But how did this genius use his sorrow? He brought his divine gift of music into his suffering and loneliness and wove for us innumerable melodies of exquisite loveliness.

Although Chopin did not apparently seek the comfort of the Church during his unhappy years, the Church came to him in his last days to prepare him for death. It was Abbé Alexandre Jedowski, one of Chopin's childhood friends, who heard the confession of the young Polish genius and administered the sacraments to him.

The Abbé and Chopin had been on cold terms, but, when the ecclesiastic heard of the gravity of his friend's illness, he was extremely anxious to see him. Three times in succession the Abbé was refused admittance to the room of Chopin; but, when Chopin told that his old comrade was near, he went for him.

Concerning his confession Chopin told Jedowski, "I shall not want to die without having received the sacraments, in order not to pain my mother, but I do not understand them as you wish. I can see nothing in confession other than the relief of a burdened heart on the heart of a friend."

The Abbé was patient. On the 13th of October, four days before Chopin's death, the Abbé devoted the entire day to him: "My friend, today is the birthday of my poor late brother. You must give me something for this day."

"You can't I give you?"  
"Ah! I understand," cried Frédéric. "Here it is. Take it."

Weeping, Chopin took the Crucifix. He immediately confessed, received Communion and extreme unction.

Chopin died on the 17th of October, but thirteen days were required to prepare the funeral. After the usual numbers selected for the services were Mozart's "Requiem," that beautiful composition which, according to W. J. Baltré, brings into use the "Abbe's" voice, and the resources of orchestra and voices to portray the spirit of the Mass for the dead."

It would have been impossible to have given the "Requiem" without the aid of women's voices because many of the parts were written too high for the voices of men. M. Daguerre, the curé of the Madeleine, says de Pourtales, "put in two weeks in obtaining permission to have women sing in his church. It is to the obsequies of Chopin that we owe for death."

Besides "Requiem," other elaborate musical compositions were heard at Chopin's last rites. All the heads of the musical and literary world were present. The service was lowered while the famous "Funeral March," orchestrated by Reber, sounded for the first time. During the meditation which followed the descent of the bier, a hand was seen to throw on the coffin some of the Polish earth which had been given Chopin in a silver cup the day he left his native country nineteen years before.

The body of Chopin, except the heart, was buried in the cemetery of Père La Chaise. The heart was sent to Warsaw, where it has since remained in the Church of the Holy Cross.

Even the death of Frédéric Chopin was a contribution to music.

## The Bank of Music

By KATHERINE B. MORGAN

IN THESE times, when thoughts are turned more often to banks than to music, I have found a way to unite both. My class is a bank, owned and operated by the class members. The bank has open house each week, and the personnel of the class make up the bank officers. At this open meeting of the stock owners each pupil brings his deposit and puts them in the bank. The pupil having the largest amount is the president for the month; the largest depositor takes the next office and so on, the pupils being elected because of the quality of their work. The "money" deposited consists of the grades received for work for that month; each pupil brings his bankbook and a check for the hour of practice, one hundred dollars per month, two hundred dollars; each lesson counted out loud without being told. Pupils without being counted money for. Each hundred dollars, willingness to play an opera, of a composer or a song, fifty dol-

lars. At the meeting each pupil brings his music bank book and his deposit slips that the teacher has given him at his lessons from time to time and puts them in the bank. These slips are on colored paper, blue for home work, white for writing on music, and so on. They are made out just as slips to any bank might be.

TO THE BANK OF MUSIC

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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LESSONS \_\_\_\_\_

WRITING ON MUSIC SUBJECT \_\_\_\_\_

MEMORY WORK \_\_\_\_\_ TOTAL \_\_\_\_\_

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—SIR JAMES M. BARRE.

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## MUSICAL BOOKS REVIEWED

### Rossini

By FRANCIS TOVE  
Few figures in musical history are more widely known to the layman than those of the composer of the opera. His life and work are so well known that the teacher has given him at his lessons from time to time and puts them in the bank. These slips are on colored paper, blue for home work, white for writing on music, and so on. They are made out just as slips to any bank might be.

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